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## LITERATURE.

*The Industrial History of the United States.* By Albert S. Bolles, Lecturer in Political Economy in Boston University. (Norwich, Connecticut: The Henry Bill Publishing Company.)

ABOUT forty years ago, Mr. G. R. Porter published a work under the title of *The Progress of the Nation*, the merits of which, both in design and execution, were immediately recognised. The book gave an account of the history of British industry and commerce from the beginning of the nineteenth century up to the period in which it was published; and it went through more than one edition. The merits of the work lay in the inferences which the writer made from statistics, for, as is well known, statistics misinterpreted are the most fertile source of economical delusions; and the inferences of Mr. Porter were weighty and judicious. If the author had done no more than show conclusively that the real burden of war is borne by the recipients of industrial wages, he would have earned the gratitude of those who on public grounds seek to interpret the incidental effects of a policy the real consequences of which are masked, either wilfully or ignorantly. But Mr. Porter further showed in what the genuine power of the country consisted; and there were, perhaps, few English writers who in the great battle which was concluded by the victory of free trade did more service to those who were engaged in the strife on the side of reason and the public good than Mr. Porter did. It is the fashion to say in some quarters that the demand for free trade in products, and especially in food, which was insisted on so urgently and so successfully in England, was merely the outcome of a special crisis in English industry. There is some truth in the statement; but it is more true to say that such a crisis is always imminent in every country, and that the beneficent effects of the reform of 1846 have been imperfectly developed owing to the fact that they have not been followed by other economical reforms which are equally imperative and are most mischievously delayed.

What Mr. Porter did for English commerce and industry Mr. Bolles has, in his excellent work just now published, done for the United States. There are, it is true, deficiencies in the work of Mr. Bolles, which it is to be hoped will be corrected in a second edition, and errors which it is perhaps too much to hope might be corrected also. The volume which deals with the industry of the

United States leaves out one of the most important factors—indeed, the all-important factor—of industry, the growth of population. It fails to state how far this growth is due to natural increase, how far to immigration from the Old World. But as in other countries, so in the American Union especially, the statistics of population, and the obvious inferences from them, are of profound interest. Frenchmen—in particular M. Leroy Beaulieu—speak regretfully of the stationary condition of French population, as evidence of how narrow, timid, and unenterprising is the rank and file of the French people, and how stupid is the attempt to galvanise industry by those protective enactments which make industry more timid and helpless than ever. On the other hand, the United States, in addition to the natural growth of their own population, which should be large, owing to the prodigious stimulant of an enormous extent of unoccupied and fertile territory, receive the outflow of the Old World under the most favourable conditions. Emigration is of two kinds—of the best of the emigrating race, and of the worst. The latter go to the nearer, the former to the remoter, country. Best and worst are of course used in an economical sense as most and least industrial. Thus it is certain that the Irish immigration to the north-western towns of England, and the German immigration to the south-eastern, is a less desirable addition to the English people than the immigration of the Irish to the American towns, and of the Germans to Wisconsin. In point of fact, the enormous emigration of the best elements of industry to America, amounting as it does on a moderate calculation to an annual tribute from the Old World of more than the whole taxation of the United States, is the principal cause of American progress, and does its very best to neutralise that insane passion for the protection of nascent industries which is the bane of American industry. America progresses by reason of its imports—the imports, that is to say, of English, Irish, and German labour. Its progress is arrested, though the arrest is masked, by the folly which accepts the interested sophistries of American manufacturers. But as yet a free trader in the United States is almost as unpopular as a free-soil politician was in the South before the outbreak of the American civil war, and almost as unpopular as an abolitionist was everywhere.

The most meagre part of Mr. Bolles' work is that on American trade unions. The phenomenon is not a pleasant one in the States. But it is the direct outcome of the protective tariff. The first recipients of protected profits are at a great advantage. They are enabled to levy high taxes on the consumer, and they get protection with no other object. But they are obliged to gather labour, in the earlier days of their industry, by the offer of higher wages. Sooner or later—in an energetic country like America, where the love of gain is keen, though, it must be admitted, the willingness to devote gain to public objects is eager also—the inevitable law which reduces profits to an equality, whether the employment be protected or not, operates with iron rigour. Then wages begin to suffer with

profits, and, as is natural, the workman strives to maintain himself against his employer by the ordinary machinery of a trade union. In this country, where the rise and fall of profits are seen to depend on natural causes, the wage-earning classes endure reductions in their wages, when such a reduction appears necessary, patiently, if not uncomplainingly. But where profits are reputed to depend on artificial causes, and these artificial causes are the acts of Government, patience is not to be expected, and riot is. I ventured on predicting to Mr. Cyrus Field, when the Morrill tariff was enacted, that though there was hardly at that time a trade union in the United States, that country would soon swarm with them, and that their growth would be ominous, and I drew the inference from the economical principles cited above. In short, the United States are full of those people whom Ennius described in ancient Rome, "*qui questus sui causa fictas suscitant sententias*," and with similarly mischievous consequences.

Mr. Bolles is constantly referring to industries which in his judgment, or by his admission, have grown up under the fostering influence of a thirty-per-cent. or a fifty-per-cent. protection. It cannot be doubted that under an adequate protection, if the article is required, any industry may be made to grow. If one could persuade the whole world to put out each man his own eyes, a prodigious stimulus would be given to books with raised letters for the blind. If one could induce people to abjure the use of glass windows, great assistance, as Bastiat showed, would be accorded to the manufacturers of artificial light. If one used thick enough glass, and consumed large quantities of coal, it might be possible to grow dates, coffee and cinnamon in English greenhouses. The illustrations are absurd, but they differ only in degree from those which are alleged by American writers on what they call political economy, in favour of protection, and from what on this kind of authority is accepted by American statisticians.

It is impossible for an English reviewer of average experience in the phenomena of economical science not to take these exceptions to a book otherwise of great merit. Mr. Bolles has done a great service to his own country, and no less a service to those public men and students of social life in other countries with whom the study of industrial progress in foreign regions, and under exceptional political and economical conditions, is, as it should be, an object of interest. The work deals with seven topics. 1. The progress of Agriculture and Horticulture. 2. Manufactures. 3. Shipping and Railroads. 4. Mines, Mining, and Oil, the latter, of course, being the inexhaustible stock of petroleum. 5. Banking, Insurance, and Commerce, the latter being a brief narrative of the state of American trade before and after the War of Independence. 6. Trade Unions and the Eight-Hour Movement. 7. The Industries of Canada. The last two Books are slight and almost superficial; the first five are copious and very instructive. The work is profusely illustrated, with wood engravings, though these are not in the best style of American art, for America is celebrated for the sharpness and clearness of

its engraving. The typography and paper are, as is the case with most American books, excellent.

Apart, however, from the value of the facts contained in the volume, Mr. Bolles' work is well worth the study of Englishmen as a statement from an American point of view of the progress and present condition of the great Western Republic. When we consider that the American Union is the home of as many persons of English origin as the United Kingdom contains, and that it will rapidly far outstrip in population the country of its origin; when we think that it is, and will remain, the most important colony which the English nation has founded, it is well worth our while in the old country to know what this plantation in the New World has done and is doing; and Mr. Bolles has done a great deal towards giving a full account of the facts.

Some of Mr. Bolles' words and comments are novel and charming. A "two-cent politician" is an excellent phrase. The idea that "royalty and priestcraft have resorted to colossal bells in all ages to impress the common people with the powers of their rulers" is a whimsical reason for the existence of big bells in Russia and China. One likes to be told by an American that once, when there was a glut in the manufacture of wooden shoe-pegs, an astute dealer tried to sell them to the New England farmers as a large variety of seed oats. There is a raciness in the statement of the following sentences: "The monarchies of Europe or the nations of Asia are in a quarrel about half of the time." "Fourth of July is a hollow mockery to the boys without the fire-cracker, and they still consume it enormously." We may be quite sure that when Mr. Bolles predicts of the Union that its people are certain to be rich, strong, free, and aggressive, he assigns a different meaning to the last adjective from that with which we are familiar. The reader will find, with a large amount of valuable information, many unfamiliar phrases and words which suggest the odd humour for which America is so notable.

JAMES E. THOROLD ROGERS.

#### *Ireland and the Holy See in the Middle Ages.*

By Willis Nevins. (Williams & Norgate.)

THE author of this work is a liberal Catholic who, having committed himself, in a pamphlet now withdrawn from circulation, to certain rash statements touching "the supreme contempt for Irish patriotism" exhibited by the Papal See in its ceaseless efforts to establish and conserve the union between England and Ireland, desires to make confession of his error by a public *amende*. A "deeper study has convinced" him that "Rome's policy with respect to Irish subjection to England was not based on selfish motives, but purely for the good of the Irish themselves." The result of his investigations into early Irish history has been to show that the Celtic race would never have been really Christianised if left to itself, and that when subdued by the Danes it refused to coalesce

with and convert them, just as the Saxons had treated their Danish conquerors, and the Britons had treated the Saxons. The Normans, however, being of the same race with the Danes, amalgamation was feasible, and conversion followed. The evidence for supposing the Papal policy to have been determined by these ethnological considerations appears to exist only in the writer's "inner consciousness;" but he fairly succeeds in showing that the Popes were avowedly and systematically actuated by an aim to bring Ireland closer within the pale of the Church, and employed England as a convenient instrument to effect that end. That the practical Christianisation of the country was as imperfectly achieved after as before the Norman Conquest he does not dispute, but contends that this was the fault of the conquerors, whose unfaithfulness to their pledges and tyrannical abuse of power were severely condemned by the Popes.

His case, however, utterly breaks down when he attempts to defend the justice of Pope Adrian IV.'s gift of Ireland to Henry II. Allowing that it was "based upon the supposed truth of the donation of Constantine which is now admitted to be a forgery," he pleads that this invalidity matters nothing, since the Pope believed it to be genuine. So weak an historical argument may be disposed of in a sentence. The dominion which the donation, whether genuine or forged, purported to confer upon the Church was to be coextensive with the Roman Empire, but of that Empire Ireland had never formed part! Mr. Nevins not only admits this to be true, but with the bland unconsciousness of one who saws off the branch on which he is sitting, actually founds upon it another argument in favour of the Pope's act—viz., that it was justified by his desire to bring a country "outside the Roman Empire and never conquered by the Roman legions" into connexion with "the great European family."

In other respects the writer balances the scales pretty equally between religious prepossession and historical fact, and is entitled to disavow any intention of holding "a brief for Rome." He has not been so successful in avoiding the controversial topics to which in his preface he disclaims having made any needless reference. The question of St. Patrick's mission to Ireland, and the consequent subjection of the Irish Church to the Papal See—to which he devotes several pages—is an old theme of controversy; and though he treats it temperately, and cites some of the best Protestant authorities *ex contra*, his arguments are necessarily *ex parte*. This, perhaps, it might have been impossible to avoid, but there is less excuse for importing into a sketch of mediæval history side-strokes at the policy of Prince Bismarck in Germany (pp. 146-7), the tendency of "these Communistic days" (p. 151), and the *rationale* of the "Ritualistic" movement (p. 191). The writing of history would soon degenerate into partisan pamphleteering if symptoms of this inclination to misuse it were not steadily discouraged.

As an Irishman by descent the author is creditably frank in admitting the failings of his countrymen. Their national proclivities to discord, blood-shedding, and insubordina-

tion are illustrated by successive extracts from native and foreign chroniclers, who, though their Catholic leanings make them partial witnesses, all agree in the same tale. Out of thirty-five nominally Christian kings who reigned between the years 463 and 916 A.D., twenty-three are recorded to have met with a violent death. The verdict of his authorities upon the lax discipline of the secular clergy and the quarrelsome disposition of the monastic brotherhoods is equally unfavourable, and that the flock followed where their shepherds led is established by the same evidence. Justice to the Norman conquerors of Ireland prompts Mr. Nevins to make these admissions, while reprehending the inadequate fulfilment of Henry's undertaking to carry out the reforms which it was the main object of Pope Adrian's gift to accomplish. Insisting upon the fact "that the king and minor kings of Ireland had sworn allegiance to Henry, and that the clergy collectively had followed their example," he once more brings his vision down to our day to recant his *quondam* expressions of sympathy with those "Irish patriots" who justify the lawfulness of rebellion. As a Catholic he accepts and even rejoices in the union with England, on the ground that "the more the English people emigrate, colonise, and rule, so in like proportion the Irish population knit up with her destinies Catholicises the peoples over whom she extends her sway." The conclusion is so admirable that we have no heart to quarrel with the premisses, and in this friendly mood we take leave of Mr. Nevins. His work, though without many graces of style, is interesting and readable, and may be commended to anyone who desires a bird's-eye view of a period comparatively little known.

HENRY G. HEWLETT.

#### *Reminiscences of the War in New Zealand.*

By Thomas W. Gudgeon, Lieutenant and Quartermaster Colonial Forces, N.Z. (Sampson Low & Co.)

MR. GUDGEON'S account of the perils and difficulties of bush-fighting in New Zealand cannot fail to be read with interest at a time when we are engaged in warfare of a similar kind in Zululand. The New Zealand colonists have had much experience in fighting of this description, but Mr. Gudgeon makes it clear that their knowledge has been dearly purchased, and that the victories they gained over the natives were often due to the absolutely reckless bravery of the colonial volunteers. The dogged courage of these irregular troops may be compared with that of the Dutch Boers of a past generation. We speak in the past tense because the Boers in their recent wars have greatly relied on native mercenaries to do their fighting. Mr. Gudgeon so entirely believes in the tactics of the colonial commanders that he makes no effort to disguise his contempt for the very deliberate and cautious manner in which Imperial officers have been accustomed to undertake military operations in the bush. It appears to us that he makes no sufficient allowance for the fact that the commander of an army of regular troops is necessarily involved in responsibilities which



cannot possibly be felt in the same degree by bush-rangers like Major Von Tempsky, who simply attract to their command the most daring spirits in a colony. At the same time, the most prudent general may suddenly be involved in deadly peril through unduly depreciating his savage enemy. Mr. Gudgeon states that when General Cameron went out to attack a native pah near the town of Wanganui, he pitched his camp within half a mile of the bush. Major Witchell, who commanded the military train, warned him that he was too near the bush; but the General sharply rejoined: "Do you imagine, Major Witchell, that any body of natives will dare to attack two thousand of Her Majesty's troops?" Yet at the very moment he spoke these words a large number of Maories were lying in ambush, and while the camp was being formed "a volley was fired from among the toe-toe, which killed Adjutant-General Johnston and fifteen men." Mr. Gudgeon adds that

"had it not been for Major Witchell's precautions—his troop charged through the high grass and drove the Maories back—a much greater loss must have occurred, as one Maori was actually shot within twenty yards of the General's tent in the very middle of the camp."

Mr. Gudgeon, as might be expected from a late Quartermaster and Lieutenant of the Colonial Forces, is never weary of recounting the valorous deeds of the volunteers; and if he does not greatly exaggerate their achievements, it seems strange that the colonists should have considered it necessary to protest against the withdrawal from the colony of a force so inferior to their own as the Imperial troops. The Maories sustained their heaviest losses in defending their pahas. Many of them at last came to regard these strongholds as "traps to be caught in," and preferred to "meet the Pakehas (or Europeans) for big fights in the bush, carefully avoiding the open country." The Zulus may be expected to adopt similar tactics; and if we should be unwise enough to attempt their subjugation, we shall probably find that Cetewayo will succeed in eluding capture as effectually as Ti Kooti or the Maori king did in the New Zealand campaign.

Incidentally Mr. Gudgeon gives much interesting information concerning the Hau-haus, those extraordinary fanatics who, under the influence of a mania compounded of Judaism, spiritualism, table-turning, and delusions of various kinds, murdered their missionaries and attacked the outlying settlers. He states that two, if not more, Pakehas were with the Hau-haus during the insurrection. One of them—a deserter, named Bent—was cut to pieces by a party of rebels who suspected him of a treacherous design to murder their chief. They then proposed to kill the other Pakeha, but were prevented by the chief, on the ground that he was too useful, and that if he were dead there would be nobody to make the cartridges. The Hau-haus professed to have the gift of prophecy. Colonel McDonnell, therefore, fought them with their own weapons by securing the services of a Hau-hau prophetess, whose predictions being delivered in the interest of the colonial force, "sounded strangely like McDonnell's

own opinions." It is hardly surprising that the Maories should be superstitious when Mr. Gudgeon is able to vouch for the truth of the following remarkable incident which he says took place during one of Colonel McDonnell's expeditions against the Hau-haus:—

"Winiati, bravest of the brave, kept resolutely in rear of the column; his character as a fighting man was so well known that his behaviour attracted some notice, and an officer asked him the reason of it. He replied: 'I dreamt last night that I was leading the advanced guard as usual, and that I was killed by a volley from an ambush. I felt the bullet hit me; it went in at one hip and came out near the other.' No further notice was taken of his dream until Ecomedes (a Greek) fell, when Winiati rushed forward, examined his wound and found it to be just as he had described. 'Look!' said he, 'this man is killed by the bullet I dreamt of. This is the first time that he has been the leading file; I have always led on other occasions; my dream has saved my life.'"

It was not to be expected that in a volume of purely military reminiscences like this, the author should enlarge upon the facts of the political situation, or be very accurate in his explanations of the causes of the war whose principal events it is his object to narrate. It is, however, rather curious to find a New Zealand colonist gravely alleging that in the matter of the cession or sale of native lands the settlers—who are generally well able to take care of their own interests—have reason to complain of being overreached by the Maories. The calamitous and protracted war which commenced in 1860—a war which led to the Hau-hau outbreak as well as to hostilities with the Waikato tribes—originated in a dispute with a chief named William King as to the ownership of a valuable block of land in the province of Taranaki. Mr. Gudgeon says that the land was "fairly purchased." Similar statements made at the time were conclusively refuted by the most eminent authorities on native land tenure in New Zealand; and an enquiry which Sir George Grey instituted, after the termination of the war, completely established the fact that we had purchased land with a defective title, and that in order to enforce our claim we had gone to war with the rightful owners. If the true history of this war could be written and circulated broadcast over the country, we suspect that the English people would quickly make up their minds to extend "the self-reliant policy of Messrs. Weld and Stafford" to other colonies besides New Zealand.

F. W. CHESSON.

*Torquato Tasso: il Pensiero e le Belle Lettere Italiane nel Secolo XVI. Di Pier Leopoldo Cecchi. (Firenze: Le Monnier.)*

THE solid worth of the Italian Renaissance has not had due justice done to it, owing to the very largeness of its aim. It did not develop one especial branch of literary industry, or set up a definite school of metaphysical speculation, or identify itself with a scheme of theological reform. Its fruits, except in the domain of art, are difficult to garner, and its activity is hard to

classify and arrange. There is on this account a tendency to regard the Italian humanists as men who collected manuscripts of the classics for the erudition of Germany to edit and explain; its theologians are disregarded because they were not fanatical upholders of some exclusive scheme of salvation; its thinkers are passed by because they did not frame a new method. Italy did none of those things which are most highly valued because they are most easily appraised. Deeds of furious iconoclasm, which signalise a violent breach with the past, gain the praise of the mob at the time and of the historian afterwards; the process is disregarded by which a new impulse is given to the life of man, so that old things pass away without a struggle. Italy showed man how to assume a new attitude towards life; and only from the vantage ground which Italian sentiment won by this means could Teutonic intellect advance to further efforts.

The object of Signor Cecchi's admirable little book is to show how the sentiment of Italy provided the material for Teutonic thought. He takes as an instance Tasso, who was not a great philosopher, but possessed a philosophic soul; the greatest minds of after-times read and re-read the writings of Tasso "because in them was the secret drama of the struggles experienced in the act of becoming a man." Signor Cecchi sets before us Tasso's inner conflicts as traced in his writings, estimates the various influences to which his mind was subjected during the different epochs of his life, and shows the force of the intellectual and moral ideas which his study and his experience put before him. In doing this Signor Cecchi makes a considerable contribution to the literary history of Italy, and throws much light on the apparent failure of its greatest minds before the blighting influence of the Counter-Reformation. The Italians were rarely able to escape from the toils of a hopeless dualism. On one side their keen intelligence and restless curiosity led them to an examination of every question with entire freedom and great critical acuteness. But the end of this investigation was doubt and scepticism on every point; and the conclusions towards which their reason tended seemed to be too hopelessly in contradiction with the moral basis of life to be stated boldly. Intellect and conscience came into collision, and the conclusions of speculation seemed inapplicable to practice.

At every period of Italian history we find traces of this dualism, and conscious hypocrisy or heedlessness has often been attributed to what was really a conscientious desire for sincerity. The Italian thinker recognised Christianity as the necessary basis for morality and society; it was the foundation upon which his political system rested. Christianity presented itself to his eyes embodied in dogma which was a matter of faith; and the danger of all dogmatic systems is that in proportion to their definiteness they lose in comprehensiveness, and so rob Christianity of its universality. The Italian allowed his thought to wander in regions of its own, and did not think himself bound to discover whether there was any collision between the results of his intellect and the dogmas of his religion. The charac-

teristic dedication of Sannazaro's *De Partu Virginis* to Clement VII. expresses the genuine desire of the poet to do no mischief to religion, though he admits that probably his poetic vein may have led him to fall into some errors of doctrine.

"Magne parens, custosque hominum, cui jus datur uni  
Claudens coelestes et reserare fores:  
Occurrent siqua in nostris male firma libellis,  
Deleat errores aequa litura meos:  
Imperiis, venerande, tuis submittimus illos;  
Nam sine te recta non licet ire via."

In Tasso's time this power of keeping separate the spheres of religion and intellect was no longer possible. The Reformation destroyed the Renaissance, because it made dogma again all-important, and so cut away the ground from free enquiry. The German Reformation attacked the Roman Church, not with the weapons of free and unfettered investigation, but by setting up against it a dogmatic system founded upon another basis. With this the Renaissance had no kind of sympathy; and when the religious question divided Europe, and literature, like everything else, was bound to range itself on one side or the other, the spirit of curiosity and enquiry which was the essential feature of the Renaissance found itself hopelessly out of place on both sides alike.

The history of Tasso's mental struggles shows us the causes which destroyed for a time the literary activity of Italy, and shows us also Italy's contribution to the development of Teutonic thought. The Italian mind proceeded so rapidly on the course of free enquiry that intellect overcame morality, and the philosopher regarded his knowledge as an individual possession not to be revealed to the people. In Germany, on the other hand, the first steps in free enquiry showed the falsity of the existing condition of the Church: the Teutonic conscience, impressed with that fact, proceeded at once to the work of reformation. But by so doing it hampered the progress of the intellect along the course of free enquiry by imposing polemical obligations which dragged it back into the region of one-sided dogma from which it had risen to escape. The Italian intellect had already advanced much too far in its enquiries to fall back into the polemics which embarrassed the Teuton. Its motto, "Credo come cristiano: penso come filosofo," at all events upheld the power and dignity of thought. It was a confession that the old theological edifice of the Middle Ages was crumbling into ruins, but the time was not yet come to rebuild it. It was a rebuke to the endeavour of Germany to destroy by counter-dogma a system whose dogmatism was its falsity. It was a prophecy of a future when thought might again be united to religion, and philosophy might restore to Christianity its mighty universality which partial dogmatism had obscured and destroyed.

Regarded in this light, the attitude of Tasso deserves more sympathy than it has yet received; the contradictions that perplex us as we stand in the cell of Sant' Onofrio where Tasso ended his days tend to disappear. As a metaphysician, Tasso found himself in conflict with the dogmas of the Church: yet experience showed the need of

religion, and conscience warned him back into the domain of faith. Finding no help, but rather hindrance, in the dogmatism of the German Reformation, Tasso turned back to idealise Christian life in the *Gerusalemme Liberata*. True to the traditions of Italy, he could unfold sentiments which he did not venture to express as thoughts; as a poet he could indicate imaginatively the historical aspect of the life of man, though as a philosopher he could construct no principles to solve its difficulties. M. CREIGHTON.

#### *Six Months in Ascension.* An Unscientific Account of a Scientific Expedition. By Mrs. Gill. With a Map. (Murray.)

OUT of the cinder-heap called Ascension Mrs. Gill has contrived to make a pleasant little book. Her husband, Mr. David Gill, had proposed to take advantage of the most favourable "Opposition of Mars" in this century, which was to occur in August and September 1877, to determine the sun's distance from the earth. He has introduced Mrs. Gill's work by a popular and lucid account of all the attempts hitherto made to measure the sun's distance. After the observations of the Transit of Venus in 1874, and acting on a suggestion of the Astronomer-Royal, Mr. Gill decided to make his observations by means of the heliometer from the island of Ascension. This scheme was highly approved by the Astronomer-Royal, and on his recommendation the Astronomical Society voted Mr. Gill a sum of 500*l.*, and the Lords of the Admiralty promised their assistance. This was no vain form, for the island is as much under their sway as a man-of-war; no one can even land without the permission of the captain in command, and it is necessary to have official leave to buy fresh meat! Lord Lindsay lent his heliometer: there exist but two of these instruments in England, that of Lord Lindsay and a much larger one in the Radcliffe Observatory at Oxford.

Mr. and Mrs. Gill, with the various instruments and appliances (which weighed about twenty tons) for the observations, left England in June 1877. At St. Helena they passed a week, and Mrs. Gill did not waste her time: she explored the island, with which she was delighted, and of which she gives a pretty description. The vegetation is superb, and no doubt many more useful plants than have yet been tried might be successfully cultivated. Mrs. Gill came across what had been a plantation of cinchona made by our Government on the recommendation of Sir Joseph Hooker; the plants flourished well when care was given them, but this is no longer done, and the plantation is choked and laid waste.

What a contrast do these remote twin sentinels of the South Atlantic, both lofty peaks of a submarine range, present! St. Helena with a wonderful variety of scenery—

"Grand rugged rocks, gentle grassy slopes, tilled fields and hedgerows, gardens of palms and pomegranates, beds of violets and mignonnette, clumps of pine trees, waysides of gorse, and everywhere the sea: all this St. Helena showed us in a week. No wonder, then, that we found it a happy one."

And Ascension, looking the "abomination of desolation"—

"A few scattered buildings lay among reddish-brown cinders near the shore; a sugar-loaf hill of the same colour rose up behind and bounded the view. . . . Stones, stones, everywhere stones, that have been tried in the fire and are now heaped about in dire confusion, or beaten into dust, which we see dancing in pillars before the wind. Dust, sunshine, and cinders, and low yellow houses frizzling in it all!"

This was a first impression, when Mrs. Gill landed on July 13, for a residence of six months; and further acquaintance did nothing to improve this impression.

Georgetown, as the settlement is marked on the map, is known in the island as *Gar-rison* only. Here Mrs. Gill looked out for the neat square gardens and paved streets of which she had read: the latter were represented by a few tortuous paths of concrete, and the nearest approach to a garden was a cask cut in two, and painted green, each half containing what ought to have been a green shrub. A small house, called *Commodore Cottage*, was allotted to Mr. Gill by Capt. Phillimore; and then began the cares of housekeeping, which would have driven many an English matron to despair. But Mrs. Gill brought good sense and good humour to bear, and made the best of everything; little privations were laughed at, and her readers will laugh with her. For servants she had a white cook and a black Krooman to do the low-caste work. The island produced a baker. Two sheep were killed a week, and the meat was rationed out. "Now about milk—which David and I were wont to consider a necessary of life. I was told, 'a mule brings that down every morning from Green Mountain, when there is any. A bell rings at 7 o'clock, and everybody runs for a gill, except when there are many sick in hospital, then they get it all.' This was lively! 'And vegetables?' 'There are only sweet potatoes to be had, and none will be served out until next Friday.'"

The establishment was limited to a gallon of water a day for all purposes.

"This scarcity of water it was at first very difficult to take into account in household expenditure; and my surprise was great when, on the first morning I sent some linen to be washed, Sam, our handsome Krooman, returned to say that I had forgotten to send the water. This truly was an extra thought to the housewife, and in many ways the first days of housekeeping on Ascension were rather bewildering. . . . By careful management, and a plentiful use of salt water whenever it was practicable, we could eke out our scant allowance of fresh water to a sufficiency; and this novel poverty enabled me to make two valuable discoveries in culinary art—viz., that fish and potatoes are better when boiled in salt water than in fresh."

Fish is plentiful when the "rollers" are not in. The great staple of the island is turtle, but the quantity "turned" now is not equal to what it was formerly, when it is said that 2,500 have been "turned" in a year. Indeed, Mrs. Gill found all her preconceived ideas of the relative values of things turned upside down—

"Water carefully measured and treasured; potatoes fourpence per pound; occasional cabbages from St. Helena knocked down by auction at one shilling and sixpence each; milk priceless; and turtle soup for nothing. It was very difficult to comprehend at first, and I suffered much from alternate feelings of stinginess and prodigality be-



fore being able to master this new domestic economy; but after the first feelings of bewilderment were over, the novelty was delightful."

A level piece of glaring-white concrete (called a croquet-ground) behind Commodore Cottage was turned into an observatory, and the heliometer set up. Everything promised success, when an unlooked-for interruption hindered the observations. Every evening, after a cloudless day, a fleecy cloud arose from Green Mountain in the centre of the island, and intercepted the astronomer's view of Mars. This continued for the space of a fortnight, when Mr. Gill determined to change his position to some point out of the influence of Green Mountain. A small bay nearly at the south-west of the island, and about four miles south of Garrison, seemed a suitable place. This was forthwith dubbed Mars Bay, and thither, with Capt. Phillimore's assistance, the whole apparatus was moved and set up, and some tents provided, and here, exposed to much discomfort, Mr. Gill brought the object of his expedition to a successful issue.

Then he and his wife were at liberty to take a rest, and they retreated to the cool and fresh atmosphere of Green Mountain. There does not appear to be any very special beauty in this mountain, but there is verdure, and the contrast with the hot dreary wastes of scorice below, without a blade of green, and eternally baking in the sun, makes the Green Mountain seem a paradise. Here Mrs. Gill saw the springs and tanks which ought to supply the settlement with water, and which once, indeed, did so. In 1830 a spring was found which yielded a supply for several years of five tuns of water daily. Now the spring has so dwindled away as hardly to deserve the name. There are, besides, some "drips;" the water from these, as well as the surface-water, is collected, but the supply at best is most scanty, and has to be eked out by condensing sea-water.

Intensely arid as Ascension is, and long and frequent as are the droughts, some succulent plants, such as Mexican agaves and prickly pears, might with care be induced to grow even among the ashes and scorice. The authoress mentions a space of ground of about an acre of a brilliant green presenting a most striking contrast to the colourless barrenness around: this was produced by a patch of *Ipomaea maritima*; it would be worth trying to extend the growth of this creeper as a basis for other vegetation. Certainly the statement to be read in the current edition of the *Encyclopædia Britannica* (1875), that "the chief productions of the island are green vegetables," is not borne out by facts.

Stay-at-home travellers who pass an agreeable evening over Mrs. Gill's narrative will have the satisfaction of feeling that they have learned all that there is to be learned about Ascension from her, and that they rather gain than lose by not having visited so repulsive a place. WILLIAM WICKHAM.

*Les Mirabeau: Nouvelles Etudes sur la Société française au XVIII<sup>e</sup> Siècle.* Par Louis de Loménie. (Paris: Dentu.)

M. DE LOMÉNIE'S posthumous work is not to be reckoned among the number of those

rough sketches which commercial speculation or a zeal not according to knowledge brings to light from among the papers of a distinguished author on the morrow of his death, and then gives to the world to the detriment of his memory. It is a book every line of which belongs in the strictest sense to M. de Loménie, and in which there is nothing that betrays the tentative efforts of an author still to seek for the ultimate expression of his thought. M. de Loménie was attracted to the study of the ancestors of the most famous of all the Mirabeaus by his desire to comprehend the hereditary influences, the family circumstances, which formed the genius of the latter, as a foundation for the biography, the speedy publication of which is announced, but to which death has unfortunately prevented him from putting the final touches.

M. de Loménie was too conscientious a biographer not to seek to throw the fullest light on the Italian origin claimed by the Mirabeaus. He has conclusively shown that there was no foundation for this pretension; that the Riquet family was of Provençal origin, and that its nobility was not proved beyond a doubt before the sixteenth century. The first member of the family at whom he pauses is Jean Antoine. This grandfather of Mirabeau played a very insignificant part in history, and the author would have had nothing to say of him but for a biography written by his son, the "Ami des hommes," the authorship of which the great orator attributed to himself. This biography has enabled M. de Loménie to re-suscitate this nobleman, equally intrepid on the battle-field and frank in his conversation, who was prevented by his independent humour from rising above the rank of brigadier-general, and who, though horribly mutilated at the battle of Cassano (1705), nevertheless married a young and beautiful woman, Françoise de Castellane. From this the first member of the family of any distinction, of whom he only gives us a glimpse, M. de Loménie immediately passes to the youngest of the three children who survived him, Louis-Alexandre, Comte de Mirabeau. This neglect of the order of nature is due to the fact that this personage, on account of his brief career, will not detain the author so long as his two elder brothers. Having embroiled himself with his family by his marriage with a mistress, Mdle. Navarre, he became the confidant and first chamberlain of the Margrave of Bayreuth, and, at the suggestion of the Margravine, the sister of Frederick II., he received from the latter, then in great straits (July 1757), a commission to go into France to purchase peace of Mdme. de Pompadour. The career of the Comte de Mirabeau possessed, as we see, its day of importance, but it did not present, like that of his two elder brothers, an opportunity for a study of French society in the eighteenth century any more than of the family conditions which were destined to exercise an undoubtedly fatal influence on the destiny of the greatest orator of the Revolution. It is, therefore, to the life, to the ideas, to the character of the Bailiff and Marquis de Mirabeau, and to their relations with their contemporaries, that M. de Loménie has

devoted his patient and ardent researches. Abundant sources of information, in the first rank of which must be placed a correspondence between the two brothers comprising more than 4,000 letters, furnished him with numberless delicate touches of priceless value for the presentation of these two original and attractive figures. If that of the Bailiff had to be painted for the first time, that of the Marquis, which is supposed to be better known, had to be cleared of many disfigurements in order to be brought back to the likeness of the original. The "Ami des hommes" has suffered with posterity from the discredit attaching to his book, and to the physiocratic doctrines of which he constituted himself the apostle, as well as from the arbitrary measures taken by him, in despite of his own principles, against his wife and son. Scant justice has been done to the originality of his ideas; in representing him as only a disciple of Quesnay, it has been forgotten that the publication of *L'Ami des Hommes* preceded the author's connexion with Quesnay, and that it was this very book which inspired the latter with a wish to become acquainted with the Marquis. On the word of his son, posterity has accustomed itself to see in him a domestic tyrant. The minute enquiry which M. de Loménie has undertaken on the subject of his family difficulties shows us, on the contrary, a victim who can only be reproached with want of foresight in the management of his fortune and with belying his own ideas by having recourse to *lettres de cachet*. All that is odious in these difficulties recoils on the Marquis's wife and children, and chiefly on the orator. It is to the Marquis that we owe the enjoyment of some impressions of sweetness and serenity in the midst of the revolting scenes presented to our eyes by these family squabbles. His touching regard for his imbecile mother, his attachment to his brother the Bailiff, would suffice to raise the Marquis above the level of his adversaries and to gain him all our sympathies in his struggle against them. This brother, first made known to us by M. de Loménie, is the only well-balanced nature of the family. Austere without pedantry, doing his duty simply and sacrificing to it all besides, independent even to fault-finding, an intrepid and skilful sailor, with a mind as fertile and original as his brother's, and better regulated than his, he represents two things which are very rare in the French nobility of the eighteenth century—family spirit and independence. He subordinates his personal interests to those of the family, and the manner in which those interests are compromised by his brother's bad management in no wise diminishes his deference for the latter. The Marquis, on his side, who accepts these sacrifices and this deference as only his due, acquits himself of his debt of gratitude to his brother by furnishing him with the means of obtaining the dignity of general of the Maltese galleys, which ensures him valuable privileges. The Bailiff only entered the service of the Knights of Malta because his independence and plain-speaking had hitherto prevented his attaining the position due to his services and his merits. His ideas of reform, his energy, the administrative talents which he had displayed as Governor

of Guadeloupe, seemed to mark him out for the honour of restoring our navy, of saving our colonies; but it was not so much the interests of the country as the passions and caprices of the favourite that the authorities then thought of serving, and Berryer, the ex-lieutenant of police, was evidently far better qualified for such a task than the Bailiff de Mirabeau.

The biography of the persons we have just passed in review would not suffice to fill these two thick volumes if M. de Loménie, in gratifying the taste for minute accuracy which distinguished him, had not set himself to bring before us the *milieu* in which these persons lived. If any readers consider that it passes the bounds of moderation to insert in a biography regular memoirs on certain questions, they will in all probability not be English readers, since it is Englishmen who have set the example of these comprehensive biographies. For our own part, we do not regard as misplaced either the explanation of the conditions of property at the close of the *ancien régime*, or the examination of physiocratic doctrines suggested by the works of the Marquis de Mirabeau. Could the criticisms and the views of Mirabeau have been estimated at their true value if the author had not made known to us the institutions which inspired them, the economic system on which they bear? We think not. These chapters, which are distinct contributions to history, and may be read apart from the rest of the book, yet have a close connexion with the subject, because they enable us to understand the Marquis better. The method pursued by M. de Loménie renders the biographer's task, it is true, singularly complicated. He no longer has simply to trace the life of a writer, to determine the circumstances which formed his ideas and his talent; he must also study in themselves, and elsewhere than in the works of this writer, the questions which occupied him: he must become an historian, an economist, a lawyer, and so forth. M. de Loménie's scrupulous literary conscience has not recoiled before these difficulties, and his work has gained thereby in solidity and variety. After reading him, the student is enlightened on every branch of the subject, and is charmed as well as enlightened. Not that the author throws into his style the invention and the brilliancy of a *St.-Beuve*: his language, on the contrary, drags somewhat; but the abundance and precision of detail produce here what is elsewhere the result of happy expression: they engrave on the mind a vivid picture of these types of a society which was destined to be transformed by the Revolution. G. FAGNIEZ.

#### NEW NOVELS.

*Within the Precincts.* By Mrs. Oliphant. In Three Volumes. (Smith, Elder & Co.)

*Quaker Cousins.* By Agnes Macdonell, Author of "For the King's Dues," &c. In Three Volumes. (Hurst & Blackett.)

*Youth on the Prow.* By Lady Wood, Author of "Rosewarne." In Three Volumes. (Chapman & Hall.)

*Within the Precincts* is one of the most interesting of Mrs. Oliphant's later novels. The

scene is laid among a class which has seldom been described, and which, in truth, does not often invite description. This class bears towards society the relation of Mahomet's coffin to heaven and earth; it contains a large number of unsuccessful professional men of all kinds, and of battered officers who are not quite gentlemen, and are, therefore, all the more tenacious of their dignity. Undoubtedly the most striking portrait which Mrs. Oliphant has drawn in this romance is that of Captain Despard. His jaunty vulgarity is sketched with a delicate touch, and we seem actually to see him as he walks across the Abbey Green with his hat on one side and a rose in his button-hole. In contrast with the Captain are the proud sensitiveness of his daughter Lottie, the sluggish temperament of his son Law, and the noisy aggressiveness of their step-mother Polly. The description of the jars produced by the close contact of these four very different natures is, we think, the best thing in the book. With her hero, Rollo Ridsdale, Mrs. Oliphant has hardly succeeded so well. Like most heroes, he does not impress the reader with his personality, as the rest of the characters do, and surely his conduct in the *dénouement* is unnecessarily heartless. After all, he had been in love with Lottie, and even the ultimate prospect of becoming an earl cannot change a man's whole being in a moment. The mistake made by Lottie as to his love for her is, however, both natural and humorous. Rollo only looks upon her as a singing-machine, while she wholly misconceives his attentions, and, in spite of her modesty, attributes them to the fact that he is desperately in love with her. It is probable that this sort of mistake not unfrequently occurs in real life. Great pains have been bestowed on most of the minor characters. If Mrs. Daventry is rather the typical woman of fashion, and the Signor a somewhat shadowy individual, the pathos of Captain and Mrs. Temple, the honest unrefinement of John Purcell, and the inertness of Lady Caroline, have all been carefully delineated. Mrs. Oliphant must be congratulated on having solved a difficult problem. She has made a successful study of various kinds of vulgarity, without ever being vulgar. It may in passing, however, be observed that the Signor must have been more long-suffering than the generality of singing-masters, if he allowed Mrs. O'Shaughnessy, Mrs. Daventry, and, if we recollect aright, John Purcell to be present at Lottie's lesson, and refrained from turning them out of the room when they talked.

Mrs. Macdonell has shown in *Quaker Cousins* unusual appreciation of the limits of her own powers. She has confined herself to describing scenes with which most people are not unfamiliar, and to developing characters, not commonplace indeed, yet such as are to be met with every day. The title is rather misleading; for after the first fifty pages Will and Phoebe Marsland, the Quaker cousins alluded to, go to live with their pushing relations, the Burtons, and, except for a certain reticence and self-dependence which has resulted from their early training, they belong to all appearance to the world as much as the rest of the family. The charm of *Quaker Cousins* is

somewhat analogous to that which a child finds in listening to an oft-repeated tale. The reader feels pleasantly acquainted with the characters and quite on familiar terms with the restless Mrs. Burton, the languid yet not insipid Blanche, and the foolish and graceless Harry, for whom the author, with great skill, manages to inspire a half-liking. *Quaker Cousins* will give a great deal of pleasure to people who are tired of reading novels in which the hero takes part in the charge of the Light Brigade, and all the families came in with William the Conqueror. It is a book for people who prefer homely scenes described with humour and delicacy. It is, however, a pity that, in spite of all the care Mrs. Macdonell has bestowed on the book, there are one or two odd mistakes. Three or four times over (vol. ii., pp. 255-258) she talks about Andromache being chained to a rock, and says (vol. i., p. 46) that "every Fenholmite learned to hold 'dribbling' in football as supreme contempt as any trained Etonian." Dribbling is surely the essence of the Eton game; and Andromache was the wife of Hector, not of Perseus. There is also much confusion of ages and dates. In one place eight years are spoken of as having elapsed, when by the lowest calculation at least fifteen must have passed away. Then, Will, Phoebe, and Blanche are said in vol. i. to be within a year of each other's age, and in vol. ii. Will has suddenly grown five years older than Phoebe, and four years older than Blanche. A little care would set the chronology right, and prevent great loss of time on the part of the conscientious critic.

Lady Wood has not been fortunate in her choice of a subject for her latest novel. The steady deterioration in character of a young man who starts in life with splendid opportunities is neither a pleasant nor a profitable theme to dwell upon, nor does the hard virtue of Helena Lady Gower present a more engaging picture. From first to last there is not one attractive character in the book, except perhaps the Quaker lady, who is a mere shadow; and though there is much moralising, there is little morality. The existence of phases of life such as are depicted here is of course undeniable, but they are best ignored, or at any rate passed lightly over. The book is, as regards the topics of which it treats, mean, sordid, and frequently vulgar. What, for instance, could be in worse taste than the following passage, *à propos* of a certain Mrs. Fairlight, who wins our sympathy far more than any of the other characters?

"'Yes,' observed Keturah, 'when all the blandishments of life are gone, the coward husband sneaks back to his wife to be nursed, and gives to her and Heaven what the world will no longer tolerate, his battered body and enfeebled mind.'

'You are so virtuously severe, my dear Keturah; but, to 'return to our mutton,' as the French say—'

'Whom you do not consider a lost sheep,' said her flippant daughter.

'Permit me to conclude,' said Mrs. Lyster with dignity; 'no one can accuse Mrs. Fairlight of favours to any gentleman especially.'

'No,' said Keturah, with a spiteful laugh, 'for, like the sun, she shines on all alike.'

'My dears,' said Mrs. Lyster, 'say nothing,



imply nothing, against the bridge that carries you over. Men are like flies; they go where there is most warmth and brilliancy; you won't find young men, no nor old ones either, in your starched propriety circles, though they are the best. What you want is men!

'Mamma,' cried both ladies in a breath, 'how coarse!'

And we agree with them. An author has of course to make people talk according to their kind, but it is a pity to hold such natures as these up to contemplation through three volumes, especially as Lady Wood is not Balzac. It is also hardly just to represent Sir Atheline, the hero, as more sinned against than sinning because, after he had wearied his wife with his repeated infidelities, she left him for someone else. There is a very minute account of some private theatricals and the troubles thereto appertaining, which might well have been omitted. The play—*A Wolf in Sheep's Clothing*—is freely quoted, and the looks and tones of the actors described at length. The preparations are somewhat strange, but the performance is, of course, a brilliant success owing to the principal characters, Sir Atheline and Mrs. Fairlight, having fallen in love with each other, so that they were able to rush into each other's arms with a naturalness that brought down the house. When will this fallacy be exploded, and people understand that acting springs from the imagination, and that when once the heart is touched expression on the stage becomes impossible?

L. B. LANG.

#### SCHOOL-BOOKS.

*The Student's French Grammar*, by C. Héron-Wall (Murray), is the work of an English school-master who has spent a considerable part of his life in France. It is about the size of the *Student's Hume* and other books of the same series. Its arrangement is convenient, and the style clear and terse; while it is evident that the author has spared no pains in going to the best authorities. M. Littré, to whom the book is dedicated, has written a short Preface, concluding with the words, "Your respect for the historical development of the language has made your footing sure." To go into details, we may notice first, that in the section on Phonology it is stated that the tonic accent falls on the last syllable, except in the case of words ending in *e* mute, when it falls on the penultimate. This, though an excellent rule for Englishmen and Germans, needs a good deal of qualification. There is an interesting dissertation on quantity, pointing out, among other things, its independence of graphic accent; the general principle laid down is that there are three degrees of quantity—short, common, and long; the first limited to accented syllables ending in a vowel, the second comprising accented syllables ending in a vowel, and unaccented syllables ending in a consonant, and the last accented syllable ending in a consonant. It is interesting, by the way, to remark that in the letters of Racine, Boileau, and even Voltaire, there are but few accents. The accidence is the fullest part of the book, and contains, among other noteworthy points, an elaborate discussion of the genders, especially of the double genders, and the cases in which French gender differs from the Latin. It is in this part of the book that the historical illustrations are most valuable, and leave but little to be desired. A tabular view of the irregular verbs would be a great improvement. The syntax is less satisfactory. The treatment of the past participle is excellent; and in the chapters on the Infinitive and Subjunctive the examples are numerous, and

the general principles well stated. But most students require more discussion of individual cases before they see the application of the principles. A comparison with the corresponding chapters in Madvig's Latin Grammar will show our meaning. Again, the historical treatment of the subjunctive is less full than that of many other parts of the grammar. We notice, too, several small omissions, which we hope to see supplied in another edition. Such are, especially, the doctrine of the government of verbs, and, among minor omissions, the absolute superlative (*c'est pendant la nuit que les malades sont le plus inquiets*), the distinction of the past definite and the past indefinite in narration, and the use of the conditional in relating incidents on the authority of others.

*A French Grammar for the Use of Public Schools*, by F. Armitage (D. Nutt), takes a different line from that of Mr. Héron-Wall, and, we think, on the whole, both a more original and a more useful line. The Accidence is adequate, but, except in a few cases, not much attention has been paid to the changes in the form of words. But the strength of the book is in the syntax, and we cannot help thinking that, interesting as the etymological study of French undoubtedly is, the comparison of French and Latin syntax is, on the whole, a more bracing and cultivating study. Mr. Armitage has drawn largely from the excellent French Grammars published in Germany for his facts about the existing language, and will be found, we think, to have passed over very few constructions of importance. Chapters like that on the disappearance of certain uses of the Latin infinitive, and the replacement of other parts of the verb by the French infinitive, contain a good deal of research, and are suggestive. All we should complain of is a certain want of sprightliness and incisiveness in the way of putting his facts. One example will, perhaps, show the excellence of Mr. Armitage's matter, and, we venture to think, the possibility of improvement in his style, at least for schoolboys. It is on the use of the subjunctive after verbs expressing emotion, a very characteristic French construction.

"Here in many cases the indicative would naturally be required, as the subjunctive properly throws doubt on the statement. In *je suis charmé que vous ayez de moi cette idée* (I am delighted that you should think so of me), the subjunctive, according to its ordinary use, should suggest some doubt as to the person addressed thinking as he is said to do, his doing so being only stated as a conception of the speaker. Hence in Latin the infinitive with accusative, or *quod* with the indicative, would be used, except after verbs of fearing, which are constructed as if containing final force. But usage has agreed in French to consider all facts which rouse emotion as conceptions of the facts, without therefore throwing doubt on their reality."

On the whole we consider it the most valuable French Grammar published in English.

*The French Genders*, by C. Cassal (Longmans), is rather a philological monograph than a school-book. The problem may be briefly stated thus: given the Latin genders as a starting-point, account for the numerous deviations from them in modern French, and for the genders assigned to words not of the original stock. The difficulty was seen by the learned of the sixteenth and seventeenth centuries, who characteristically set to work to change such genders as displeased them. In most cases tradition was too strong for them, as Malherbe told Henry IV. when he wished to alter the gender and pronunciation of *cuiller*. Modern scholarship prefers to accept the changes as phenomena requiring a scientific explanation, and is rewarded by a very interesting chapter in the history of language. Prof. Cassal's principle is, whenever a gender has been given to a new word, or a new gender to an old word, to seek the cause in some simple mental process. A large number of French nouns are adjectives or adjectival expressions agreeing with nouns mentally supplied; their gender is given by the prin-

ciple of mental concord. Another group is readily accounted for by obvious analogies in sound or meaning to more familiar nouns (phonic or intellectual analogy). Such, for instance, are the numerous modern nouns in *age*, which imitate *naufnage*, *voyage*, &c., and names of metals like *le platine*, following the example of *or*, *argent*, *fer*. Occasionally, too, the necessity of differentiating homonyms has led to an almost arbitrary distinction of gender. Perhaps Prof. Cassal's method may be best illustrated by his way of dealing with two of the most familiar discrepancies between French and Latin genders, the change of names of trees from feminine to masculine, and that of abstract nouns in *eur* from masculine to feminine. As to names of trees (1) many, such as *tilleul*, *érable*, *aubépin*, have been clipped into forms generally masculine; (2) many are Latin feminines in *us*, in which, even before clipping, the same process of phonic analogy was at work; (3) adjectives, agreeing by mental concord with *arbre*, already become masculine, are often used in cases where the Latin names of the fruit and of the tree give the same clitic form. *Cérissier* (arborum cerasarium), for example, is chosen because *cerasus* and *cerasum* both give *cérise*. The problem of nouns in *eur*, like *douleur*, feminine from *dolor*, is more difficult. Prof. Cassal hesitates between the effect of personification and the analogy of derivations from feminine nouns in *ura*. Of course, the precedent once established, more recent nouns, like *pesanteur*, follow suit. It is impossible in a short space to do justice to this little treatise, but it is well worth perusal, not only as an exhaustive monograph on an interesting point of grammar, but also as giving many useful details of French etymology. It concludes with a set of rules and versified exceptions, which, though requiring a considerable effort of memory, are probably as concise as is consistent with thoroughness.

*Lessing's Laocoon*. Edited by Dr. G. Hamann. (Clarendon Press.) A passable edition of this work has long been wanted; it is one of the few modern books that are to all intents and purposes classical, not only on the ground of literary merit, but in virtue of a simple way of dealing with principles that becomes more and more difficult as our standpoint is further advanced. The aesthetic doctrines of the Laocoon are put in a way that schoolboys can understand without the drawback of their having been written for schoolboys. In schools where German takes the place of Greek, it is all-important to find modern-language reading-books that stimulate thought and tend to culture, and of such books (we speak from experience) the *Laocoon* is *facile princeps*. Dr. Hamann's Introduction is sensible and interesting, and gives not only a clear account of the origin of the book, but also instructive criticisms on its teaching. The notes do not rise above that mediocrity which too frequently characterises our modern language literature for schools. We take a few examples from the earlier pages. "Spoken out of the sense of the subject of the governing sentence" is an unintelligible way of explaining the ordinary subjunctive of oblique oration. To say of Apelles simply that he wrote a work on the theory of painting, with chapter and verse of Pliny, is a note of the dullest kind; either the student should be left to his classical dictionary, or something should be said to fix in his mind a definite notion about one of the greatest ancient painters. The two following notes occur side by side: "*bei allen Leidenschaften* (under the influence of every passion);" "*bei dem heftigsten Leiden* (notwithstanding the violence of his suffering)." No better opportunity could be given for pointing out the force of the preposition *bei*; instead of that, we have a couple of rather ordinary translations. Speaking of the way in which every part of the *Laocoon* indicates at once the intensity of his suffering and the heroism of his endurance, Lessing says:—"Der Schmerz des Körpers und die Grösse der

*Seele sind . . . ausgetheilt und gleichsam abgewogen.*" On this we have the note, "weighed out, as it were"—a poor and, we venture to think, inaccurate translation. A good note on the word would have quoted one or two passages in which it is used (there are several in Grimm), and pointed out its exact force, leaving the student to supply a translation. Again, Lessing has just been speaking of the wisdom of the artist of the *Laocoon*, and in the next sentence repeats the words *dieser Weisheit*. The note says, "the abstract used as a concrete—this wise observation," which is obviously wrong, besides showing that the passage has been only half understood. While pointing out these deficiencies, we do not mean to deny that there is a good deal of valuable material in Dr. Hamann's book; but we should strongly advise him in a second edition to have the English of his translations revised by some English scholar conversant with German, and to study thoroughly some of the best school editions of Greek and Latin classics—such, for example, as Mr. Reid's edition of the *Pro Archia*. If modern languages are to take, as they probably must do to a certain extent, the place of ancient languages in education, it cannot be too often repeated that scholarship, in its best sense, should never be forgotten in the study of them.

*Lessing's Fables*, edited by F. Storr (Rivingtons), are intended to supply a first German reading-book for beginners. As the editor points out, the simplicity of the subject-matter and the language, the shortness of the fables, and, not least, the excellence of the style, especially fit them for this purpose. There is a complete glossary, and short notes, strictly limited to the requirements of a beginner. Some etymological hints are given in the glossary, mainly for simple words. Perhaps it might be well to extend them a little, so as to show, for example, how *durchgängig* gets its meaning, or how *degenerate* exactly answers to *ausarten*.

*Lange's New German Method*, vol. iii. (Clarendon Press), is intended to contain all that a student of German requires for some time. It consists of accidence, syntax, and passages for translation. The earlier passages have an interlinear translation, and are reprinted in another part of the book without it. The remaining and more difficult pieces have abundant notes, and are followed by an English version to be used for retranslation. The book does not strike one as a very scholarly production, but a student who follows carefully the directions given might gain a fair practical knowledge of German.

*A Dictionary of French and German Idioms*, by A. M. de Sainte-Claire (Dulau and Co.), of which the first part (A-Bell) has reached us, is a work of considerable importance. Without going so far as Mr. De Sainte-Claire, who draws a hard-and-fast line between grammatical precision and idiomatic knowledge, and sees no means of acquiring the latter except learning by heart, we readily admit the value of such an undertaking. But believing, as we do, in that power of making oneself at home in a foreign language which the Germans call *Sprachgefühl*, we should look upon such a compilation rather as affording materials for a systematic *Stylistik* than as an end in itself. The strong point of the book is that it gives complete sentences instead of detached words, so that the reader can see for himself the real force of an expression; and it is impossible to turn over the pages without seeing that Mr. de Sainte-Claire and his coadjutors (Messrs. Pasquet and Hölcher) have hit upon many good renderings. The chief defect—the want of that *coup d'œil* which is as essential to the maker of a dictionary as to a general—is probably due to the plan of publishing the work in parts. Obvious instances will be found under the words *attack* and *belong*, where in all or many of the sentences given the same French and German equivalents translate the English verb. The idiomatic hint in each case belongs to

some other reading. It is necessary also to call attention to some few faults in English. Sentences like "It is reckoned a great attainment . . . to be able to," "The vapour becomes attenuated into inoffensiveness," "Mocked and hugged alternately," can hardly be classed as idiomatic, but rather exemplify the faults against which the editor is most anxious to guard in French and German. A similar want of perfect familiarity with English comes out in the employment of *Geistesgaben* in the translation of "a man of great attainments."

*The Second French Book*, by Henri Bué (Hachette), is a continuation of the book noticed in the ACADEMY of Sept. 28, 1878. It differs from many French courses in not giving a long course of exercises on the irregular verbs before proceeding to the syntax, and adopts the more sensible arrangement of working the verbs and syntax *pari passu*. Other good points are the recapitulation in a short and handy form of the chief rules of Part I., and the liberal use of leaded type. But the book does not seem to appeal much to the intelligence of pupils. Rules like the following would not be written by anyone accustomed to teach languages in a scholarly way: "With, when it is the preposition governed by an English verb, is translated into French by *de*." "Verbs requiring *à* before the name of a person or animal drop *à* before a pronoun relating to a person or animal."

*The Golden Path to French*, by A. F. Genlain (Hachette), is evidently the work of a vigorous teacher. The explanation of the use of the Imperfect and the two Preterites, a subject often hastily passed over, is very clear, and there is throughout the book an appreciation of pupils' difficulties and a conscientious effort to meet them.

WE have received the *First French Reader*, by Brette and Masson (Hachette), an interesting selection with complete vocabulary, which has now reached a twenty-second edition; *Elementary French*, by A. Cogery (Relfe), a cheap and useful beginner's book; *Drury's Comical French Grammar* (G. Rivers), a silly and vulgar production, with disagreeable woodcuts; *Scribe and Delavigne's Le Diplomate*, edited by A. E. Ragon (Hachette), with Notes of the slovenly type too common in the editions of French plays that come under our notice; *Beaumarchais' Le Barbier de Seville*, with notes by L. P. Blouet (Macmillan), which contains some good notes on Spanish customs and some indifferent ones on French idioms; *French Nouns and their Genders*, by T. Goodman (Simpkin, Marshall and Co), a compilation which has evidently cost much labour, but which gives neither a scientific explanation of the genders, nor a *memoria technica* to remember them by; *The English Student's French Examiner*, by F. Julien (Sampson Low), a useful selection of "unseen" and questions, and *One Hundred French Examination Papers*, by A. F. Guibal (Dublin: Gill and Sons), a less successful collection of the same kind, the English of which needs some revision, as may be inferred from the following:—"A little pup is brought, before its eyes are opened, to a female sheep, and made to suckle her several times a day." We have also received, what perhaps can hardly be classed among school-books, two pamphlets by J. Améno, *French Gibberish and l'Anglomanie dans le Français*, pointing out such mistakes as our use of *morale* instead of *moral* (of an army, &c.), *contre-temps* for an ordinary accident, *coûte qui coûte* for *coûte que coûte*, and other more obvious blunders. Nor are the French let off more easily, considering their persistent use of some English words like *gentleman*, *beefsteak*, &c., where French words would do as well, and their misapplication of others, as *tramways* to mean *trancars*. Among ludicrous mistakes quoted, it would be hard to parallel the following: "le jeu anglais de Football où tous les joueurs sont à cheval," unless it

were by the statement of an English newspaper that "the loyal troops had crowned the glaciers of Paris."

## NOTES AND NEWS.

MR. REGINALD STUART POOLE has undertaken to lecture on the Ancient History of the East, on Tuesday, May 6, and six following Tuesdays, for the King's College Lectures for Ladies. The Lectures will be followed on the same days by short lessons upon the Biblical sources for candidates preparing for the Oxford and Cambridge Examinations for Girls and Women. The course is specially adapted to prepare students for a systematic examination of the Museum collections.

*A Woman of Mind* is the title of a novel by Mrs. Adolphe Smith, author of *Love Without Wings*, which will be published in a few days by Messrs. Sampson Low and Co.

MESSRS. WARD, LOCK AND CO. will shortly publish a new and humorous work by Max Adeler, author of *Out of the Hurly Burly*, &c. The book is fully illustrated by Mr. Arthur B. Frost, and will be published simultaneously in London and America.

THE Revival of the Jewish Nationality will be the subject treated of in the second volume of the "New Plutarch" series of lives of men of action. It is entitled *Judas Maccabaeus*, and is by Lieut. C. R. Conder, R.E.

MR. QUARITCH is about to publish a catalogue which will be principally occupied with rare books on Scottish history, topography and genealogy, as well as old and scarce editions of works which are celebrated in Scottish literature. The same catalogue will include sections devoted to Wales and to Ireland.

A TRANSLATION of *Hamlet* by Senhor Bulhão Pato, a poet of some note in Portugal, has just been issued from the press of the Academia Real das Sciencias at Lisbon.

WE have received a little pamphlet (not published) entitled *The One-Legged Robin*, by "A Manchester Pythagorean." The author, who proposes to expand it into a small volume of anecdotes, &c., about the robin, will be glad if any correspondents will send him references to books, poems, or magazine articles relating to the Robin Redbreast, to the care of Messrs. Abel Heywood and Son, Oldham Street, Manchester.

AT the sale of "Tennysoniana" by Messrs. Puttick and Simpson on Monday week (see ACADEMY, April 5, p. 305), the following were among the most important items:—*Poems by Two Brothers*, 1827, 3l. 17s. 6d.; ditto, large paper, 7l., 10l., 8l. 5s., and 9l.; Charles Tennyson's *Sonnets and Fugitive Pieces*, original edition, 1l. 12s. and 2l. 6s.; Alfred Tennyson's *Timbuctoo*, original edition, 3l.; *Poems, chiefly Lyrical*, 1830, 8l. 10s.; *Poems*, 1833, 11l. 5s. and 11l. 15s.; ditto, 1842, 8l. 5s.; *The Lover's Tale*, 41l.; *In Memoriam*, first edition, 5l. and 5l. 5s.; *The Window: or, the Loves of the Wrens*, 10l. 5s., and *The Victim*, 10l. 10s. (Canford Manor, 1867), &c.

THE *Constantinople Messenger* states that some years ago, the present Grand Vizier, Haireddin Pasha, then Prime Minister of the Regency of Tunis, wrote a book on the *Principles which should Guide Mussulman Nations, according to the Teachings of History*, and that it is believed to have been the wise and practical maxims of government laid down in this book which first attracted the attention of the present Sultan to the merits of General Haireddin Pasha as a statesman. The work was written in Arabic, the author's native language; it has been translated into French; and a translation in Turkish has now appeared, by Abdurrahman Effendi, editor of the *Djerridei-Askerî*, the Turkish military gazette. This Turkish translation of the Grand Vizier's work is issued from the printing office of the *Djerridei*, the well-known Arabic paper of Stamboul.



By an oversight, the word "completion" was printed for "continuation," in the notice in last week's ACADEMY of Parts I. and II. of the *Facsimiles of the National MSS. of Ireland*, edited by J. T. Gilbert, F.S.A. The third Part of this publication, extending from the fourteenth century to the end of the reign of Henry VIII., is, we understand, now passing through the press.

THE New York *Publishers' Weekly* announces that Mr. Parkman is now actively engaged on his new work, *Montcalm and the Conquest of New France*, which is to complete his series. Mr. George F. Fort has nearly finished a new book on *The Medical Economy of the Middle Ages*; and Mr. William L. Stone is preparing a *Life of George Clinton*, first Governor of New York.

We learn from the *Revue Critique* that M. Paul Meyer has in the press a translation of *Girart de Roussillon*, with a commentary. This translation, which is to be followed by an edition of the poem, is based chiefly on the Oxford MS.—M. Henri Houssaye is preparing a *History of the Conquest of Greece by the Romans*.—M. Arthur Engel is engaged on a comprehensive work on Alsacian numismatics.—The "Société de l'Histoire de France" is about to publish the first volume of an edition by M. Vaesen of the Letters of Louis XI.—The "Société des Bibliophiles bretons" has in preparation a *Collection of the Finest Popular Songs of Brittany*, the text with translations.—A Supplement to Zangemeister and Wattenbach's *Exempla Codicum Latinorum* will be published shortly by Herr Koester, of Heidelberg.

GOETHE'S poems have been translated into Polish by Hugo Zathay, and the translation is pronounced to be excellent by the German press.

AN Indian translation of *Romeo and Juliet* has appeared at Bombay. The chief personages of the drama bear the names of Ajaysintha and Vilasvati.

AT Schopenhauer's death he bequeathed his library to his disciple Dr. Julius Frauenstädt. The latter died quite recently, and the library, together with Schopenhauer's MSS., has been bequeathed by him to the Royal Library at Berlin.

THE veteran poet Andrea Maffei has been made a member of the Italian Senate.

SIGNOR COPPINO, Italian Minister of Public Instruction, has brought under the consideration of the Italian Educational Board a bill to promote important reforms in female instruction.

THE *Alt-Preussische Monatsschrift* for April has a long article by Herr Arnoldt against the views of the development of Kant's philosophy, especially of the "Prolegomena," set forth by his most recent commentator, Benno Erdmann. There is also a chapter from a biography of the humanist Eobanus Hessus by Dr. Krause: judging from the specimen given, the book itself will be a valuable contribution to a subject that has not yet been properly studied, the early humanists in Germany.

A FRESH reading-club in union with the New Shakspere Society, "The Monday Shakspere Club," has been started at Hillhead, Glasgow, by Mr. William George Black and some friends. Another has been lately founded (to begin work in the autumn), at Southshore, Blackpool, by Mr. Joseph Baron and his friends. The Glasgow Club has adopted Mr. Furnivall's Groups and Order of Shakspere's Plays for its consecutive readings.

DR. PETER BAYNE is writing an interesting series of articles on Charles Dickens in the *Literary World*.

AMONG the reasons given by the new French monthly, *Le Moliériste*, for its appearance is this, that we Englishmen have a Shakspere Museum, a Shakspere Library, and, above all, a Shakspere Society, and that France ought to do as much for

Molière as we do for Shakspere, to which end *Le Moliériste* is a means. Though the new journal gives only thirty-two pages demy-octavo for its franc, it has several interesting short articles, and announcements of forthcoming Molière books, and gives two facsimiles—one not before reproduced—of rare copies of verses on Molière's death.

WITH reference to the late controversy in our columns about the genuineness of the poem on Burbage's death, and the parts he acted, Mr. Furnivall writes under date Tuesday, April 15:—"By the kindness of Mr. Alfred Huth and Mr. F. S. Ellis, I have to-day been allowed to examine Haslewood's two MSS. containing the varying versions of the Burbage poem, and I have no doubt whatever that both are genuine. I have, therefore, to apologise to Mr. Collier and yourself for having questioned the authenticity of the poem without having seen the MSS. of it. Mr. Alfred Huth has kindly promised to let us have, from his father's catalogue, a copy of Mr. Ellis's print of the two versions of the poem, for reproduction in the new edition of Dr. Ingleby's *Centurie of Prayse*, which is nearly ready for our New Shakspere Society's issue this summer. On the question of Shakspere's having authorised his friend Burbage, as Hamlet, to leap into Ophelia's grave, we may now fairly conclude that he most probably did so. But that is no conclusive reason against Mr. Irving's abstention from the same act."

WE understand that Mr. Sandys, Fellow and Tutor of St. John's College, and Public Orator in the University of Cambridge, is preparing for the University Press an edition of the *Bacchae* of Euripides, on which he has been engaged for some time past. It will contain an introductory essay, a revised text with various readings, and an explanatory commentary, in which, besides critical and grammatical notes, special attention will be devoted to the elucidation of the play by means of works of ancient art. It will include a series of select illustrations from the antique.

#### NOTES OF TRAVEL.

ONE of the puzzling problems of Lake Tanganyika would appear to be at last definitely settled. Lieut. Cameron, we know, asserted that it was drained by the Lukuga creek flowing to the westward; but this view was afterwards combated by Mr. H. M. Stanley, who, however, admitted that the creek would probably one day form an outlet for the lake. This appears now to be the case, for Mr. E. C. Hore, the scientific member of the London Missionary Society's party recently established at Ujiji, reports that he has been informed by the Arabs there that during the last rains the waters of the lake rose so high that the grass, papyrus, reeds, &c., which choked up the course of the Lukuga, were entirely swept away, and that the creek is now an outflowing river. One of these Arabs, indeed, goes even further, and asserts that he went down the river to the Kamolondo lake, which there is good reason to believe is not a lake at all, but a broad part of the upper Lualaba river.

NEWS was received from Zanzibar, by last mail, that Mr. Keith Johnston, the leader of the Royal Geographical Society's East African Expedition, was contemplating a preliminary journey to Usambara, the country which is being opened out by the Universities' Mission. This journey will take about three weeks, and will give Mr. Johnston some idea of the nature of travelling in the interior of Africa.

AN International Congress is to meet at Paris on May 15, under the presidency of M. Ferdinand de Lesseps, to determine which is the best and most practicable of the routes proposed for the construction of a ship canal through the American isthmus. The programme has just been issued of the principal questions to be submitted to the Congress, to which numerous foreign societies have been invited to send delegates. An interesting tabular statement has also been published

giving a variety of detailed information respecting the seven routes proposed, and a sketch-map of the isthmus, on which they are laid down.

A SMALL scientific expedition left Denmark at the beginning of this month to explore portions of the coast of Greenland, their object being chiefly to examine the fjords between the Danish colonies of Holsteinborg and Egedesminde. Excursions are also to be made into the unknown regions of the interior, and scientific observations of various kinds will be taken.

IN the forthcoming number of Petermann's *Mittheilungen* will be published an article on the plain of Yedo, by Dr. E. Naumann, which is more especially interesting from a geological point of view, and is illustrated by a map reduced from Mr. Knipping's map of Japan, which, we regret to learn, has not yet found a publisher. A second article deals with a trip into the Siberian Polar Sea on board the Russian steamer *Vсадik*, in the course of which temperature, currents, and specific gravity of the sea-water were carefully examined. The *Vсадik* failed to reach Wrangel Land, and its westerly progress was stopped near the North Cape (long. 80° W.) by a compact field of ice. Dr. K. von Scherzer discusses the results hitherto obtained by anthropometrical research. He admits that much has been done in that respect in England, but does not think that anthropology is a favourite with the clergy. When Darwin's wife and children go to church, he tells us, the preacher always manages to make an open or concealed attack upon the heretical naturalist, whose theories, he says, have done more damage to the orthodox faith than Copernicus and Galileo rolled into one.

SIGNOR R. MANZONI, who was about to leave Sanah for the Jauf, has been compelled by the fanaticism of the inhabitants to give up further explorations. He reached Aden in safety, in spite of a mandate of the Governor of Sanah which threatened all persons who afforded him shelter with a heavy fine.

M. PAUL SOLEILLET announces his arrival at Segou Sikoro, on the river Niger, where he met with a hospitable reception, very different from that extended to his predecessors, Mage and Quintin. He proposes to visit Burre, and then to return by way of Timbuktu and Tuat to Algeria, where he expects to arrive at the close of the present year, or early in the next.

#### GREEK AT OXFORD.

THE Hebdomadal Council at Oxford, the sole body with the right of initiating legislation in the University, has published a "Proposed Form of Statute on Degrees in Natural Science," which occupies more than seven columns in a recent number of the *University Gazette*. Amid a good deal of legislative circumlocution, two important principles may be distinguished. Greek is no longer to be demanded as a necessary subject of examination; and a Faculty of Natural Science, with its own degrees of Bachelor and Master, is to be established by the side of the old Faculty of Arts, which has hitherto been coextensive with the entire undergraduate world. Both these principles have already received the general sanction of Congregation more than a year ago; but it may be doubted whether their practical application, or rather their combination in the present statute, will not provoke much fresh discussion. The revolutionary character of the proposed changes is scarcely concealed beneath an evident attempt at compromise, which will not stand the test of logical criticism. With the single exception of Greek, the "scholar in the Faculty of Natural Science" is subjected to the complete series of examinations as at present existing. As a substitute for Greek, he must take up not only a modern language but also an increased amount of mathematics. Having thus passed through a curriculum of study appa-

rently more severe than that of the ordinary student, and certainly not less comprehensive, he is to be refused the common degree and branded with a permanent badge of inferiority. His release from Greek would be dearly purchased by such an ending to his academical career. The inconsistency of the scheme may be expressed in the following argument. If the new class of students are confined to a degree in Science, why should they be compelled to conform to all the requirements of the Arts course, Greek only excepted? Or again, if they successfully pass so large a portion of the regular examinations, why should they be shut out from the regular degree? To this dilemma there can be but one answer—that the Oxford B.A. degree necessarily implies a knowledge of Greek; and without that knowledge there can be no liberal education. But if so, any change in the University curriculum in the proposed direction stands self-condemned.

#### MAGAZINES AND REVIEWS.

THE current number of *Mind* cannot be said to put very stimulating fare before its readers. The most original article which it contains is probably that in which Mr. James Sully discusses "Harmony in Colours." Even this, however, is of too tentative a character to be really valuable: and is chiefly meant to show that chromatic is not so simple or uniform as musical harmony. The writer, however, deserves credit for pointing out the difficulties of the subject; and his criticism, at once of the explanation of colour-concord as analogous to tone-concord, and of the theory which bases chromatic combinations on the phenomena of complementary colours, will be found acute and instructive. More permanently valuable, because more strictly limited to facts, is the account given by Mr. Stanley Hall of the psychological observations and experiments which he has made on Laura Bridgman, the blind-and-deaf girl whom Dr. Howe has the merit of having educated. Laura, we learn, "commonly describes herself as hearing through the feet;" "knows that her room is square, but is not certain that the house is so;" "tells the frame of mind of her friends by touching their faces;" and is "very positive that her nightly devotions are without vocal or manual signs." Mr. Hall's researches will be of real service to the student of the relation between thought and language, or of the connexion between visual and tactual impressions. The logician will be interested in Mr. Robert Harley's description of the Stanhope "Demonstrator"—an instrument invented about 1800 by the third Earl of Stanhope for the mechanical performance of logical operations; but will probably find more matter for reflection in Mr. Alfred Sidgwick's paper on "Definition *De Jure* and *De Facto*." Mr. Sidgwick calls attention to the disparity which arises in the course of time between the connotation-meaning and the denotation-meaning of a term—e.g., "determined," "free," "law," "experience"—and, disapproving of Stuart Mill's compromising solution of the difficulty, suggests that in defining we should "institute two separate searches—first, for the really best definition; then, secondly, find how much accuracy must be surrendered, and on what occasions, in order to meet the business requirements of the world." Mill himself is the subject of an interesting paper, in which Prof. Bain begins a review which seems likely to prove a valuable supplement to the *Autobiography*, and which gives us considerable additional proofs of the excessive mental application which marked Mill's early studies. The last article of the number is an attempt by Mr. L. S. Bevington to show that the idea of personal merit is not any more necessary to normal moral activity than alcoholic stimulants are to physical vitality; and the critical notices include a brief but fairly clear account of Hartmann's *Phenomenology of the Moral Conscious-*

*ness*, by Mr. W. C. Coupland; and a severe review of Jackson's *Fifth Book of the Nicomachean Ethics*, by Mr. J. A. Stewart, whose estimate of the work would seem to agree substantially with the views already expressed in our columns.

#### M. RENAN'S RECEPTION AT THE FRENCH ACADEMY.

M. RENAN'S reception, which had been postponed for two months on account of the illustrious Academician's state of health, took place at last on Thursday, April 3. The sitting was worthy of the hopes to which it had given rise, and none of those who were present regretted the hours of waiting by which the literary pleasure offered by the Academy to a small number of elect persons must be purchased.

M. Renan replaced M. Claude Bernard. He had not to speak of his predecessor's physiological discoveries, for it is as a thinker and writer, not as a *savant*, that the latter was elected to the membership of the Academy; but he spoke in terms of eloquent emotion of the man who was his friend, and who, the son of peasants of the Beaujolais, raised himself by force of labour, courage and genius, to the highest scientific eminence, though he possessed not one of those brilliant qualities which charm and enthral men's minds. He defined with exquisite art Claude Bernard's qualities as a writer:—

"Il eut la première qualité de l'écrivain, qui est de ne pas songer à écrire. Son style, c'est sa pensée elle-même, et, comme cette pensée est toujours grande et forte, son style aussi est toujours grand, solide et fort."

In short he showed as a philosopher the philosophical value of Claude Bernard's ideas on determinism, on life, on experimental science. One might have wished him to dwell at greater length on this point, but perhaps M. Renan was afraid of entering into abstractions which might prove too difficult for his audience, and he was content to show in lofty language how Claude Bernard contributed more than any other man of his time to expel all chimerical entities from modern science, to ensure the recognition of the identity, universality and absolute regularity of the laws of nature, by subjecting life itself to physico-chemical laws and by showing in all phenomena the action of an inflexible determinism which is never deranged by the interposition of any occult or supernatural cause.

Fine as is the portrait of Claude Bernard traced by M. Renan, whether he shows him to us "in a dim laboratory, breathing the atmosphere of death, his hand dipped in blood and finding out the innermost secrets of life;" whether he holds up for our admiration his loyalty, his scrupulous criticism of his own ideas, penetrated with "the great experimental principle, doubt, that philosophic doubt which leaves to the mind its liberty and its initiative;" yet the great attraction of M. Renan's discourse was the digressions with which it was diversified—digressions on the functions of the Academy, which, by receiving the most widely differing opinions into its bosom, provided only that they are represented by men of eminence, teaches mankind toleration and liberty of thought; on the importance of language and of preserving it in its purity; on the influence exercised by scientific discoveries upon the bent of the human mind, and on the nobility of soul that is inspired by science in her votaries; and, lastly, a digression of rare eloquence, which formed his peroration, on the incapacity of the human mind to find a solution for metaphysical problems, and on the eternal stimulus that drives them to pry into those problems.

"Vérité ou chimère, le rêve de l'infini nous attirera toujours, et comme ce héros d'un conte celtique qui, ayant vu en songe une beauté ravissante, court le

monde toute sa vie pour la trouver, l'homme qui un moment s'est assis pour réfléchir sur sa destinée porte au cœur une flèche qu'il ne s'arrache plus."

The reader must be referred to these delicious pages in which the loftiest thoughts are expressed with all the charms of an incomparable style, and the author's kindly wisdom is relieved by a dash of melancholy irony. Never before has the French Academy been so well praised as by the newcomer whom it has so long repulsed, and now has only admitted with reluctance, who is in his own person more academical than the whole Academy, and who pronounces its *éloge* with an aristocratic good-grace full of condescension and of malice:—

"On arrive à votre cénacle," he says, "à l'âge de l'ecclésiaste, âge charmant, le plus propre à la sereine gaîté, où l'on commence à voir, après une jeunesse laborieuse, que tout est vanité, mais aussi qu'une foule de choses vaines sont dignes d'être longuement savourées."

But why, in the midst of all these passages, now delicate, now witty or eloquent, should there be one which is neither witty nor delicate, in which, to heighten his praise of the French spirit, M. Renan has thought it his duty to speak of Germany in terms which are worthy neither of him nor of the Academy, nor of that French spirit and French politeness which he esteems so highly? How can a man who has received his spiritual nurture from Germany, who has borrowed therefrom the groundwork of his erudition and the very soul of his philosophy, have defined Germany in these terms:—

"Une science pédantesque en sa solitude, une littérature sans gaîté, une politique maussade, une haute société sans éclat, une noblesse sans esprit, des gentilshommes sans politesse, de grands capitaines sans mots sonores."

Such language so surprises us as coming from the pen of M. Renan, that we ask ourselves whether we are to seek in it for some quintessential irony. Perhaps we must not take him literally here, any more than when he said to his fellow-Academicians: "For a long while yet you alone will be able to award such praise as may last for ever!"

M. Mézières had a happy inspiration in his reply to M. Renan. He has never before written anything so subtle and elegant as these few pages. He brought out with admirable clearness the religious character of the heretic upon whom so many anathemas have been pronounced, all the remnant of Christianity in his purely negative criticism; at the same time he perfectly indicated the dangers of the wholly subjective intuition whereby M. Renan sometimes claims to resolve historical problems, the assurance with which he affirms as facts the hypotheses of his own imagination. He also showed very skilfully the element of *naïveté* in M. Renan's pretension to be treated by believers as an auxiliary and not as a foe, and the fundamental weakness of a scepticism which takes in the last resort, as the measure of the truth of an idea, the talent with which it is expressed. The most remarkable feature in M. Mézières' discourse was the tone of respect and sympathy adopted for the first time at the Academy in speaking of the boldest flights of free thought. We are far, indeed, removed from the days when Mgr. Dupanloup resigned rather than sit beside M. Littré. Has the Academy come to understand that it now has a noble part to play, that very part M. Renan somewhat too generously attributes to it in the past: to teach respect for sincere opinions, mutual toleration in a time when political and religious adversaries are animated by implacable fanaticism one against the other?

M. Mézières spoke too exclusively of the author of *Les Origines du Christianisme*. He left in the background the eminent scholar, the strange, subtle, and mystical philosopher, the incomparable essayist, the politician whose views are at once chimerical and statesmanlike. Whoever wishes for a very penetrating and far completer study of M. Renan must read an article by M. Bigot in the



*Revue Politique* of April 5. He does not exhaust the subject, for M. Renan is so varied, so changing, so rich in transformations that there will always be something left to say of him; but at least he enables us to see and understand his subject well. To my mind, he does not speak enough of what is at the present day perhaps M. Renan's dominant quality—his poetical power. M. Renan is not only an artist, he is a poet. Ste.-Beuve says that there is in every writer

"Un poète mort jeune à qui l'homme survit."

In M. Renan, the scholar, the historian, the philosopher is crowned with a diadem of poetry which grows greater and more radiant with the years.

G. MONOD.

## OBITUARY.

SIR ANTHONY PANIZZI.

ANTONIO (or, as we have lately known him, Sir Anthony) Panizzi was born at Brescello, in the duchy of Modena, on September 17, 1797, not on the 16th as is usually stated, and as, until a very recent date, he himself believed. After studying for some time at the Lyceum of Reggio, he went, when about seventeen years of age, to the University of Parma. Here, in 1818, he obtained the degree of D.C.L., and shortly afterwards he was, in English phrase, "called to the bar." A Modenese who, ignoring the university of his own capital, entered that of Liberal Parma was certain to be looked upon with distrust by his ruler; and this was the case with Panizzi, who, moreover, was intimately associated with the leaders of the disaffected party, and who soon became altogether obnoxious to the Government. "In the afternoon of the first Sunday in Lent," March 11, 1821, as we learn from the record of his sentence to death, warned by his friend Dr. Minzi, he escaped from Cremona through a back window and over a wall, both high enough to surprise those who remember the vast proportions of the English librarian, but who did not know the tall thin young man, the good runner, the skilful billiard-player, the dashing "whip," of these earlier days. So closely were he and his companions pressed in their flight that as they crossed the frontier they distinctly heard the footsteps of the pursuers. The bearer of highly compromising documents, it was most important that Panizzi at all events should escape; and time was gained by the successful endeavours of the runaways to draw special attention to one of the party, the late Dr. Bezzi, who, on reaching the frontier, was stopped and completely stripped in the eager but, as was to be expected, fruitless search for damaging papers. Passing through Switzerland, Germany and Holland, having been foiled in an attempt (of which Dr. Bezzi was again the hero) to go through France, Panizzi at length reached London. It is well known that on the charges preferred against him, the chief element in which was that he was a Carbonaro, he was tried in his absence; that he was found guilty; that he was sentenced to death; and that the whole of his property was confiscated. It is less generally known that, to the end of his life, he denied absolutely that he had ever been a Carbonaro, and that after his flight he compromised himself still more deeply by the publication of a work entitled *Processi di Rubiera*. This work, of which only two copies (one incomplete) are known to exist, was published, professedly at Madrid, on February 2, 1823, and is alluded to in the letter addressed by Mazzini to Sir James Graham in May 1845, and published under the title *Italy, Austria, and the Pope*. It has been carefully suppressed, with, as it would seem, an unusual measure of success, since, during the many years in which Panizzi was so vigorously and frequently assailed and so energetically defended, no one on either side has produced, cited, or even referred to it. The sentence of death is dated Modena, October 6, 1823, and was published on the 20th of the same month.

In London Panizzi, friendless and ignorant of English, was reduced to straits of which he spoke in after-years with a sort of grim satisfaction. Introduced by Ugo Foscolo to William Roscoe, he went to Liverpool, where Roscoe then resided, and where he remained for some years, making a living chiefly as a teacher of languages, and gaining a footing in society through the hearty and ever affectionately remembered friendship of Roscoe. In 1828 he returned to London, having been offered by Mr. afterwards Lord Brougham, the professorship of Italian in the new University of London. But the professorship, though doubtless a very honourable office, was, through the lack of pupils, not altogether satisfactory as a calling; and, in 1831, Brougham, by this time Lord Chancellor, obtained for him the appointment of Extra Assistant Librarian in the British Museum. The career which this appointment opened for Panizzi was a most eventful one. Little, however, was heard of him as a subordinate officer; though about the year 1837 a storm was brewing with the Royal Society, for which Panizzi had undertaken the preparation of a catalogue of its scientific books, as it had been determined to omit his bibliographical notes from the compilation. The serious part of his official life began on the retirement of the Rev. H. H. Baber from the keepership of the Department of Printed Books, and his promotion to that office. This happened in July 1837. The appointment displeased a great many persons. The gentleman next in succession—the Rev. H. F. Cary—had been passed over in consequence of his advanced age and failing health, but the appointment of Panizzi was objected to as a piece of favouritism to a foreigner. Mr. Cary had, however, offered no opposition to Panizzi's candidature when he knew that he was not likely to obtain the post himself. Having been selected as the fittest man for the office of Keeper, Panizzi found on entering upon its duties that important tasks awaited him. There was the removal of the printed books from the old into the new building; the transfer of Mr. Grenville's library—acquired by the nation in a great measure by Panizzi's good offices—from that gentleman's house to the British Museum. Both operations were successfully performed, the removal being accomplished without any interruption of the supply of books to the readers—a performance which it had been declared would be impossible. The many deficiencies in the library had now to be ascertained, and means proposed to supply them. This was done in Panizzi's Report of January 1, 1845—a Report which was followed by a Parliamentary grant of 10,000*l.* for purchases of *desiderata*, continued yearly, with one or two exceptions only, until the present time. By this increased outlay on printed books, and by the strict enforcement of the provisions of the Copyright Act, for many years scandalously avoided, the library was vastly improved. Another great work to be done was the framing of rules for a new General Catalogue. No systematic index worth the name had been compiled; readers had long since become dissatisfied with the "Old General Catalogue," and its numerous interlineations and imperfections. What Panizzi did for readers in this respect will be at once appreciated by a glance at the catalogue which he found and the one he left—the "New General Catalogue." But even Panizzi could not foresee the enormous extent to which his plan would carry the volumes. To-day there are no less than 2,050, excluding the indexes of music and maps. The suggestion just brought forward for the printing of the Museum Catalogue is not, therefore, untimely.

As is well remembered, many of the publishers fought hard against Panizzi's proposal to make the Copyright Act an operative one instead of a dead letter. He insisted that a fine, besides the value of the volume not sent, must be inflicted on the vendors of books to secure their obedience to the law. In consequence of this, Panizzi's name con-

stantly figured in the newspapers as the performer of a disagreeable public duty to say the least, and became to many almost odious. Some estimate may be formed of the success with which he pursued defaulting publishers and supplied deficiencies by purchase, when it is remembered that between his appointment as Keeper of Printed Books and his promotion from that office—a period of nineteen years—302,134 books were added to those already on the shelves. The Parliamentary grant for purchases had, of course, been raised: in 1837 it was 3,310*l.* 3*s.* 9*d.*, in 1856 it was 7,000*l.* In 1855, the last year which Panizzi completed as Keeper of Printed Books, the total number of articles received in the department, including broadsides, ballads, playbills, appeal-cases, amounted to 47,420, of which 12,362 were complete works. To the impetus of acquisition thus given, the growth of the library to its existing dimensions of 1,300,000 volumes may be largely attributed.

Readers at the British Museum have a great reputation for their power of grumbling. They began pretty early, and a few put their grumbles into type. Sir Harris Nicolas was one. Panizzi followed, also in type. In 1847 complaints had become so rife that a Royal Commission was appointed to enquire into the general management of the institution. The library occupied a good deal of the attention of the Commission, and persons who had complaints to make were invited to speak them out at the board. This, as will be readily understood, was a device of Panizzi's. Many critics hostile to him and his methods attended. Some murmured that he did not devote adequate sums to the acquisition of scientific works—when, as Mr. Asher pointed out, the Museum possessed the unique Banksian Library. But these volunteers had forgotten that Panizzi was a keeper of archives, much given to the preservation of letters and replies—a practice of his which much distressed the Civil Service Commissioners at a later date—and he was often able to refute their statements from their own documents. The Royal Commissioners were satisfied; they applauded his discretion and testified that his appointment did credit to the men who made it. Many competent and independent authorities gave him their earnest support on this occasion. As was to be expected, most of the complaints had no foundation. It was declared that there was no Facciolati's Dictionary, while, indeed, four editions of Forcellini—the real author of the work in question—were at the disposal of readers. The scope and completeness of the national library as a representative of the literatures of the world must always be a marvel. There can be no doubt that it is due to Panizzi's power of selection of the men fittest to help him; to the perception which he exercised in the employment of agents skilled in special branches of foreign books; and to his knowledge that there were other literatures besides English, a fact which he found to be overlooked pretty generally in this country.

On the resignation of Sir Henry Ellis in 1856, Panizzi succeeded to the principal librarianship of the Museum. An interesting letter passed between these two men on the occasion. Panizzi had expressed his doubt whether in the event of Sir Henry's resignation of office he would be likely to follow him in it:—

"I myself felt," wrote Sir Henry, "all which you now feel, in 1827, at the time my predecessor was approaching his end. I had aided him with all my power for some years. . . . A week or two before he died he said to me, 'Well, Sir, I shall soon depart, and you will be my successor.' I said, 'Oh! my dear Sir, I doubt—' He raised his voice and said, 'Whom are they to have but you?'"

The cordial congratulations which Panizzi received from such men as the Duke of Somerset, Lord Ellesmere, Lord Lansdowne, Sir G. Grey, and the Duc d'Aumale on his appointment are refreshing to peruse. Notwithstanding, there were persons who could not let the "successful foreigner"

alone. In Committee of Supply and elsewhere, they never lost an opportunity of a fling at him. On one occasion Mr. Disraeli took up the cudgels for Panizzi in the House of Commons—pointing out that the only charge they could bring against him was that he was a foreigner. Viscount Eversley, Lord Russell, and Sir G. C. Lewis also came to Panizzi's succour on this occasion. These attacks on Panizzi's nationality, coupled with what had been maliciously stated before concerning his capacity for the librarianship, and his catalogue and administration, were a source of pain to him to the close of his career. Again, there are people who ask, What did Panizzi himself do in literature? The reply is: Very little besides editing the works of two or three of his countrymen. But this is not a matter of wonder to those who know the exacting nature of the duties of any public post of importance, faithfully discharged. Had he written books as Keeper or chief we should probably have been without a catalogue and a Reading Room. The *Orlando Innamorato* and the *Sonnetti e Canzoni* of Bojardo, the *Orlando Furioso* of Ariosto, the *Divina Commedia* of Dante, are the works which he edited—for the most part in earlier days—and, besides the famous pamphlet on Francesco da Bologna, he is the author only of a Grammar and a few *Quarterly* articles. The paucity of his contributions to literature was clearly not owing to his inability to write, but to his want of the requisite leisure amid his numerous undertakings for the public welfare. Though a foreigner, Panizzi made a capital manager of Englishmen—not the harsh dictatorial director he is so commonly represented to have been by persons outside his control, but a generous warm-hearted chief, ever ready to help on industrious and meritorious subordinates, though it cannot be denied that he was often rugged both in manners and speech towards them. One of the secrets of his success was that he never attempted anything without first deciding on the whole course to be pursued. He could then discern whether his project would be successful. In fact, he was never known to have undertaken any matter of consequence without bringing it to a triumphant completion. The Reading Room, with its surrounding accommodation for a million and a half of tomes, will always remain a monument to the foresight of Panizzi—not so much as the designer of it, for others claim to have had a share of that honour, but as the man who, following a settled line of action, secured its provision for the country, and then superintended every detail of its construction and fitting-up. The new alphabetical name-catalogue of the library was a work carefully planned; and, notwithstanding the rough handling it has received, there is no question that it stands without a rival: had an index of subjects, however brief, gone hand in hand with it, the criticisms to which it has been subjected would have lost much of their force. The separation from the antiquities and literature of the natural-history specimens and their removal to South Kensington (to be commenced in the autumn of the present year) was a scheme devised by Panizzi, who most probably saw, as we see now, that, unless considerable additions are made to the present building, the British Museum must eventually be given over to the national library, to the exclusion next of the antiquities. For the active part which Panizzi took in bringing about this removal, the "promoters and cultivators of science," as certain naturalists designated themselves in 1858, never forgave him; their great objection being to the severance which would take place between the specimens and the natural-history library in the Department of Printed Books.

As custodian of the best-selected library in Europe, Panizzi was certain to be referred to for information on important public questions, and to pick up friends among the great by the way. Hallam became his particular friend, and held him and his knowledge of literature in the highest esteem.

Among other eminent men whose friendship he enjoyed were Macaulay, Thackeray, Mr. Gladstone (a constant visitor to the close of his life), Lord Russell, Lord Lansdowne, Lord Aberdeen, Lord Holland, Lord Harrowby, Lord Granville, Lord Palmerston, and Lord Brougham (as already mentioned), the Emperor Napoleon, the Marquis d'Azeglio. Though so hard-worked a man officially, Panizzi was able to make time to help his countrymen in their struggles for freedom, and to correspond with French statesmen. In the year 1847—a momentous one in home and Continental politics—his political friends, English as well as French, added considerably to his labours: Thiers and Guizot, Palmerston, Clarendon, and Brougham were alike importunate in their demands on his judgment and advice. There can be no question that Cavour depended greatly on Panizzi's influence in England for support in the efforts he was making to secure the unity of Italy. Rarely was any grave step taken by the Italian statesman in that direction without a consultation with Panizzi. In the year 1859, as the result in a great degree of the exertions made by Panizzi, Francis II. of Naples was induced to free the Neapolitan political prisoners. Poerio and Settembrini—two of the most conspicuous defenders in Naples of Italian liberty—owed much to Panizzi's solicitations for the subscriptions raised on their behalf on reaching the shores of England; and Panizzi welcomed them both. After the surrender of Aspromonte, Panizzi tendered much sound advice to Massimo d'Azeglio with regard to the course to be pursued towards Garibaldi. On the arrival of the patriot in London, Panizzi's house in Bloomsbury Square was placed at his service: and the two illustrious men renewed their old friendship. Their visit together to the resting-place of Ugo Foscolo at Chiswick has already become an historical incident. The death of Cavour was a great blow to Panizzi, who not only lost a warm friend, but was conscious that his countrymen had sustained by it an indefinite postponement of the settlement of the affairs of Italy. To have been regarded in the light of a counsellor by such men as these, and to have gained their friendship, are proofs not so much of a fortuitous blending of events as of the remarkable qualities of the man who was the object of them. The malady which warned him to tender his resignation of the Principal Librarianship in June 1865, after thirty-five years of public service—no doubt aggravated by the continuance of his functions for another year, at the solicitation of the Government and of the trustees—terminated in paralysis, which allowed him few opportunities to receive, and fewer to visit, his friends. To those who had known him in the full tide of his strength and vigour of intellect, the stricken body, the beclouded mind, were indeed a distressing contrast; and when the end came—as it did on the 8th of the present month—sufferer and friends alike could but be thankful.

#### MR. WILLIAM PALMER.

We regret to have to record the death at Rome, on April 5, of Mr. William Palmer, brother of Lord Selborne and of the Ven. Edwin Palmer, of Balliol, formerly Corpus Professor of Latin and now Archdeacon of Oxford. Mr. Palmer, who was the eldest son of the late Rev. William Palmer, rector of Mixbury, was born in 1811, and was educated at Rugby and Magdalen College, Oxford, of which he afterwards became a fellow and tutor. He took his B.A. degree in 1830, when his name appears in the same first-class list with those of Cardinal Manning and the late Mr. Henry Wilberforce. He also gained the Chancellor's prize for Latin verse and for the Latin essay. Mr. Palmer took part from the first in the Tractarian movement, and especially interested himself in the cause—of which he was at that time almost a solitary advocate—of union between the English and Eastern

Churches. With this view he placed himself in ecclesiastical relations with Bishop Skinner, then Primus of the Scotch Episcopal Church, in whose name he appealed to both the Greek and Russian Patriarchs. He was at one time willing to be received into the Greek Church, but objected, not unnaturally, to the unconditional rebaptism required in Greece of all Western converts, whether from the Catholic Church or from any form of Protestantism. At length, in 1855, he resolved to join the Roman Catholic Church, into which he was received at Rome by Father Passaglia, though he still inclined to the Eastern view of the controversy on the *Filioque* clause of the Nicene Creed. Since then he has resided chiefly at Rome, and devoted himself even more exclusively than before to literary pursuits. Notwithstanding his intellectual capacities and learning, which were far above the average, Mr. Palmer was one of the most unassuming and kind-hearted of men. He would take as much pains to render a lecture on the Roman Catacombs—on which he had made himself an authority—interesting and instructive to the boys of the Oratory School at Edgbaston as if he was addressing an audience of European savans; and he retained to the last the warm sympathy of a large circle of friends, both Catholic and Protestant. Among the more important of his works are his *Harmony of Anglican and Eastern Doctrine, Dissertations on the Orthodox Communion, Introduction to Early Christian Symbolism*, a work on the Russian Patriarch Nikon (whom he regarded as a Saint), and, last but not least, his *Egyptian Chronicles with Harmony of Sacred and Egyptian Chronology*.

#### M. DE VILLEMESANT.

THE most famous, perhaps, of Parisian journalists after M. E. de Girardin died at Monaco on April 12. The son of Colonel Cartier and Mdle. de Villemessant, he changed his father's name for his mother's on attaining the age of fifteen. He was born April 22, 1812, and was engaged in commerce till 1839; he then came to Paris, and in 1840 founded a journal of fashion—*La Sylphide*. After several more or less unsuccessful attempts, such as *Le Lampon*, *La Bouche de fer*, *La Chronique de Paris*, he founded or rather revived the *Figaro* in 1854. At first weekly, then bi-weekly, and finally a daily paper, the *Figaro* gradually became, in M. de Villemessant's hands, one of the most powerful, and at the same time least estimable, organs of the Parisian press. It began by being almost purely literary, but became a political journal, always, however, treating politics, as well as literature, from the point of view of the lover of curiosities, of anecdotes, of actualities. "Reporting" has been carried by M. de Villemessant to a degree of perfection which no French paper has dreamed of rivalling. By affecting a great attachment to Legitimist and clerical ideas, he has succeeded in gaining a circulation in good society and even among the clergy for a journal in which scandalous anecdotes and doubtful jests have a very important place. By opening his columns liberally to a host of charitable undertakings, he has succeeded in inducing many excellent persons to forgive the essential immorality of his paper. By accepting the services of so many witty and humorous writers without troubling himself about their opinions, he has caused the *Figaro* to be read even by those who most deeply deplore the importance attained by a paper which many consider to be simply a corruptor of the public mind. The *Figaro* was most brilliant during the last ten years of the Empire. H. Rochefort, J. Vallès, E. Lockroy, Auguste Villemot, Guillemot, wrote in it by turns. Since then it has lost much of its value, but the number of its subscribers has constantly increased, and thanks to skilfully-framed advertisements, and a wonderful perfection in the art of puffing, it has become a great property. M. de Villemessant had no literary talent of his own.



The *Mémoires d'un Journaliste* and the little Legitimist manifestoes which he published from time to time in the *Figaro* are written in a heavy and unattractive style. Independently of the *Figaro* he founded a long series of papers—*Le Figaro Programme*, *La Gazette de Paris*, *La Gazette Rose*, *Le Grand Journal*, which was printed on cloth, so that you had a napkin by washing your paper after reading it, &c. M. de Villemessant will leave the reputation of the most skilful literary *maquignon* of our time.

SIGNOR PIETRO FANFANI, librarian of the Marcelliana Library, who died in Florence last month, although no philologist in the scientific sense of the word, was a renowned authority on questions of Italian literature. To the general public he is best known by his Dictionary of the Italian language; but he also published numerous pamphlets, edited several papers, and was conspicuous for the violence with which he threw himself into the Dino Compagni controversy. Unlike the majority of his compatriots, he adopted the theory of those German critics who deny the authenticity of the *Chronicles*. Signor Fanfani was a fierce opponent of the Cruscan Academy, and strife and dispute were the main elements of his literary career.

THE death is likewise announced of Dr. James Harper, Principal of the United Presbyterian Hall, and Joint Professor of Systematic Theology, aged 83.

## SELECTED BOOKS.

## General Literature.

- COURRIÈRE, C. Histoire de la littérature contemporaine chez les Slaves. Paris: Charpentier. 3 fr. 50 c.  
NARJOUX, F. Les écoles publiques, construction et installation en Suisse. Paris: Morcl.  
ROTHAN, G. Les origines de la guerre de 1870. La politique Française en 1866. Paris: C. Lévy.

## Theology.

- LOHMATZSCH, S. Luther's Lehre vom ethisch-religiösen Standpunkte aus u. m. besond. Berücksicht. seiner Theorie vom Gesetze. Berlin: Schleiermacher. 11 M.

## History.

- DOUBLE, L. Le roi Dagobert: étude historique. Paris: Fischbacher. 3 fr. 50 c.  
EYRE, Sir Vincent. The Kabul Insurrection of 1841-2. Ed. G. B. Malleson. W. H. Allen & Co. 9s.  
GREEN, J. R. A History of the English People. Vol. III. Macmillan. 16s.  
MARGRY, P. Découvertes et établissements des Français dans l'ouest et dans le sud de l'Amérique septentrionale (1614-1698). Paris: Maisonneuve. 45 fr.  
WALFORD, E. Londiniana. Hurst & Blackett. 21s.

## Physical Science and Philosophy.

- ABHANDLUNGEN, botanische, auf dem Gebiet der Morphologie u. Physiologie. Hrg. v. J. v. Haunstein. 4. Bd. 1. Hft. Bonn: Marcus. 5 M.  
ANDRÉ, C., A. ANGOT, et G. RAYET. L'astronomie en Europe et en Amérique, depuis le milieu du XVII<sup>e</sup> siècle jusqu'à nos jours. 3<sup>e</sup> partie. États-Unis d'Amérique. 5<sup>e</sup> partie. Observatoires d'Italie. Paris: Gauthier-Villars. 9 fr.  
DODGSON, C. L. Euclid and his modern Rivals. Macmillan. 7s. 6d.  
HABCKEL, E. Gesammelte populäre Vorträge aus dem Gebiete der Entwicklungslehre. 2. Hft. Bonn: Strauss. 4 M.  
HOLMFIELD, P. Die Kränze'sche Philosophie. Jena: Costenoble. 4 M.  
RADESTOCK, P. Schlaf u. Traum. Eine physiologisch-psychologische Untersuchung. Leipzig: Breitkopf & Härtel. 7 M.  
RIBOT, Th. La psychologie allemande contemporaine (école expérimentale). Paris: Germer Baillière. 7 fr. 50 c.  
SCHNEIDER, A. Beiträge zur vergleichenden Anatomie u. Entwicklungsgeschichte der Wirbelthiere. Berlin: Reimer. 20 M.

## Philology, &amp;c.

- BLUMNER, H. Technologie u. Terminologie der Gewerbe u. Künste bei Griechen u. Römern. 2. Bd. Leipzig: Teubner. 10 M. 80 Pf.  
DELAUNAY, A. Les inscriptions historiques de Ninive et de Babylone. Ghent: Clemm. 2 M.  
FLACH, H. Untersuchungen über Endokia u. Suidas. Leipzig: Teubner. 4 M. 40 Pf.  
GALINI, C. Librum de parvae pilae exercitio ad codicum Laurentiani, Parisini, Marciani auctoritatem ed. J. Marquardt. Göttingen: Opitz. 1 M.  
GARDTHAUSSEN, V. Griechische Palaeographie. Leipzig: Teubner. 18 M. 40 Pf.  
HELBIG, W. Die Italiker in der Poebene. Beiträge zur altital. Kultur u. Kunstgeschichte. Leipzig: Breitkopf & Härtel. 5 M.  
JONAS, E. Zum Gebrauch der Verba frequentativa u. intensiva in der älteren lateinischen Prosa (Cato, Varro, Sallust). Posen: Jolowicz. 1 M.  
OFFERT, J. Le peuple et la langue des Mèdes. Paris: Maisonneuve. 10 fr.  
SCHNEIDER, E. Quaestiones Ammianae. Berlin: Mayer & Müller. 1 M. 50 Pf.

## CORRESPONDENCE.

## ETYMOLOGY OF ITALIAN "MALATO" AND FRENCH "MALADE."

Oxford: April 14, 1879.

In reply to a question asked by H.I.H. Prince L.-L. Bonaparte, in the ACADEMY of April 5, I doubt whether it is possible to separate Italian *malato* and French *malade*. And if that is so, then these two words cannot be derived from a participle *malatus*, because that would in French have become *malé*. In an article published in 1856 in Kuhn's *Zeitschrift*, v., 11, "Ueber deutsche Schattirung romanischer Worte," I tried to show that *malade* belongs to that class of words which can only be accounted for if people who thought in German had to express themselves in a Neo-Latin language. I never meant, as M. Littré supposed, that this German shadow had fallen on all Romance words. All I meant to say was that the appearance of certain Romance words could not be accounted for unless we admitted that Germanising influence. Because certain myths can be proved to be solar it does not follow that all myths are solar, and because certain Romance words show traces of a German shadow it does not follow that all the Romance languages have been overshadowed by the genius of Germany. We can understand why *aegea* was given up. It would have shrunk into a mere nothing in French. But why *male aptus* instead? Because the Germans had the word *unpass*—i.e. "not pat"—in their mind and rendered it by *male aptus*, just as they rendered *gegen* by *contrada*, *contrée*. *Malapte* in French became *malade* and *malade*. In Italian *malatto* was replaced by *malato* from a kind of unconscious etymological feeling that it must be connected with *malare*. *Malattia*, however, remained unchanged, because there were no analogies for an abstract noun such as *malatia*.

F. MAX MÜLLER.

## CHARLES WELLS.

7 Northumberland St., Marylebone Church, W.: April 14, 1879.

In the kindly and highly appreciative article of Mr. Edmund W. Gosse, and the letter from Mr. W. J. Linton printed in your last number, some remarks are made which require a reply from me.

The memory of my friend W. J. Linton is inaccurate where he states that (as he believes) "I nursed and cared for Hazlitt in his last illness." Wells, hearing that Hazlitt was dead, took Mrs. Wells, his wife, to see him lying in his coffin. They remained standing over it in silence a considerable time. Much as I had wished to be acquainted with Hazlitt, no interview took place, as I had been told he was not very accessible to admiring strangers. Wells said that latterly he had seen very little of Hazlitt, adding with humility (not at all usual with Wells) that he "had everything to learn from Hazlitt, and Hazlitt nothing from him;" and so the over-ripe intimacy had dropped off. As the same thing would have applied to me, besides that I was younger and of less experience in life than Wells, my first visit to Hazlitt was when he was lying in his coffin. Those who had "nursed and cared for him in his last illness" were Charles Lamb, Mr. Patmore (father of the poet), and Mr. Basil Montague. From Sarti's (the statuist) I brought an Italian artist who took an admirable plaster cast from Hazlitt's face and the upper part of his head. I was somewhat dismayed on perceiving that a portion of the eyebrows had been accidentally carried into the cast. The countenance was grandly calm. It had a latent smile, not unlike that which gradually dawns upon one after gazing for a time at some of the faces of the Egyptian sculptures. I gave the cast to Wells. A few locks of Hazlitt's strong, iron-gray hair were cut off at my request, which I still possess. As there was at that period a hot contest going on concerning craniology and phren-

ology, it was not uncommon to hear of the graves of certain marked characters having been broken into during the night, and the heads carried off. To prevent the chance of such desecration in this case, I found the sexton and induced him to dig Hazlitt's grave five feet deeper than usual; attending myself to see that this was done, and sending, after the funeral, for a truss of straw, layers of which we cast in between every foot or two of the earth, which would have rendered any sacrilegious attempt at digging down to the coffin a work of prolonged difficulty.

It was then arranged between Wells and myself that a tombstone should be placed over Hazlitt's grave, in St. Anne's Churchyard, Soho. The epitaph was written by Wells. After a concise statement of the public value of the writings of the fine and fearless essayist, it was said:—"He was the greatest metaphysician of his time—*unanswered*." Wells alluded here, more especially, to Hazlitt's essay "On the Principles of Human Action." And it never has been satisfactorily answered—to this day. Wells, obviously, did not allude to metaphysics of the kind dealt with by Kant, Fichte, Hegel, or others of that class, but to what may be called (however debatable the term) practical metaphysics, as the title implies, and as subsequently simplified in Hazlitt's *Essays on Self-Love and Benevolence*, or "the natural disinterestedness of the human mind," in direct opposition to Rochefoucauld.

The personal portrait of Wells, as given in Mr. Linton's letter, is artist-like and "to the life." Anybody could see that Wells was fond of field sports and all out-of-door exercises. He was a fair horseman, a pretty good shot; and he liked to talk about fishing, though I seldom heard of his taking anything, at any rate before he left England. He understood floriculture, and would have been a really good gardener but for his impatient habit of now and then pulling up plants to see how the roots were getting on, carefully putting them back again. He would do this early in the morning, before anybody else was up, Mrs. Wells told me.

The first publication of *Joseph and his Brethren*, as Mr. E. W. Gosse correctly states, was "still-born." Yet such was the intellectual ascendancy and influence Wells possessed over the minds of a small circle of friends and admirers (foremost among whom was his brother-in-law, Mr. W. S. Williams, who had volunteered for the thankless office of copying fair all his manuscripts) that they "sent it round" that "the publishers were running about trying to find Wells, with a view to a second edition; but he was away somewhere in the country, fishing." Mr. Linton handsomely says that I was the first who endeavoured to bring the genius displayed in *Joseph and his Brethren* into due notice; and as I never could accomplish this, it will not appear indelicate to add that I made several attempts at various intervals, equally abortive. Whittaker's literary reader and publishing clerk (Mr. F. G. Tomlins, the author of *Garcia, a Tragedy*, and *A Brief View of the Drama*, &c.), who had accepted the book on its merits, said to me one day, in his brusque, honest manner:—

"I saw what fine stuff was in the book; but it did not sell. The Biblical people did not buy it, because they considered that they knew all about that old story; the small critics of the day did not see the poetry in it; the monthly writers had enough to do with the poets and poetings who were already popular, so they took no notice of it; and as for the great quarterlies, they scarcely ever write about a poet till he has been dead at least half a century."

With reference to "the ten volumes of manuscript poetry," for some of which Wells had tried in vain to find a publisher, and the whole of which he burnt after the death of his wife, Mr. E. W. Gosse certainly had special grounds for his statement. In one of the last letters Wells sent to me (in 1878) he tells me of a number of volumes that he had written, with no expectation

or hope of getting them published; but that the impulse to write had been too strong within him to be resisted. As to his having tried to find a publisher, he was not at all a man to try much at anything. Whatever he could not do at once, he seldom, if ever, did at all. We had agreed to write a book in conjunction; his portion was never done. He said "it was done, to all intents and purposes, only he had not written it down." That he burnt all the manuscripts he could lay hands on, after the death of his wife, I can readily believe and deplore. A very extraordinary selection might, I feel sure, have been made from them.

Wells, at the time he was intimate with Hazlitt, was an attorney. He had been articled, I believe, to some near relation; and the amount of law-reading and knowledge possessed by both was just as little as possible. But so that he could make enough for pocket-money during his bachelor days, and just enough to support his wife and daughters during his married period in England, he cared for little beyond. Mr. Gosse quotes some words of Hazlitt correctly, but not fully. Being aware of the defiant and indomitable indolence of the man, of the peculiarity of his powers as unsuited to the literary market, and that, as to fitting himself for what was wanted, there really was no work in him, Hazlitt used to dissuade Wells from writing either poetry or prose; and one day said, with epigrammatic earnestness:—"I consider you to possess great original genius—aboriginal, might be said—and I strongly advise you to stick to your profession." This Wells did not do; and, on the death of his father, he left London. He went to live in South Wales, where he indulged his fancy for gardening; and afterwards in Hertfordshire, where he said (as his brother-in-law, Williams, told me) he believed he could make something handsome by means of a lot of beehives. While the bees were working for him, he could be fishing. That really seemed to be his idea. After a while he left England and went to reside at Quimper, Finisterre. The fascination of his richly graphic and genial conversation, his great general knowledge of life, his powers in simplifying intensely tragic principles of action, his instantaneous perception of character, his unflinching promptitude of wit, his warm heart and constant vivacity—all these qualities made him a great and peculiar favourite wherever he went. It did not much matter where. At Quimper, when it was perceived that he was in needy circumstances, some professorship, as he had a good fluent knowledge of the French language, was obtained for him by influential friends; but with much difficulty, owing to one circumstance. It was requisite that he should deliver his discourses, whatever they were, from a sort of wooden pulpit; and into a pulpit Wells obstinately declared he would not ascend. In the end, I believe, as Mahomet would not go up to the pulpit, the pulpit was brought down to him upon the floor, and in he went. After some years he left Quimper for Marseilles; and there my dear friend—my friend since we were schoolboys together at Edmonton, in the early days of John Keats—there, at the Montée des Oblats, Jardin de la Colline, he destroyed and turned into ashes and annihilation all the poetry of his ripe years, which I had hoped would some day make his name famous in literature, and died without further word or sign of the bright consummate star that had burnt so long within him, and in vain. R. H. HORNE.

MICHEL COLUMBE AND CLAUX SLUTER.

Draguignan: April 10, 1879.

Will you allow me to correct in your columns one or two errors as to matters of fact which occur in Mr. Drury Fortnum's review of *The Renaissance of Art in France* (ACADEMY, April 5)? Mr. Fortnum describes Michel Columbe as "coming to Tours and being influenced by the

Italian manner of Juste." He does not specify to which member of that family he refers, but Antoine and Jean, the first of whom we have any trace, did not make their appearance (as far as we know) in Touraine until 1506. At this date Columbe was seventy-five years old, and had been established at Tours for more than thirty years (Grandmaison, *Documents Inédits*, pp. 192, 221). Columbe cannot, therefore, as Mr. Fortnum supposes, have been influenced by "Juste" on "coming to Tours."

Mr. Fortnum limits the "teaching of Claux Sluter" to "the later decades of the fourteenth century." This is doubtful. Sluter, though his name drops out of the accounts of the Burgundian Court in 1404, was (if the accepted interpretation of Columbe's own words be correct) living late into the fifteenth century. Columbe, who was born in 1431, says:—"maistre Claux, et maistre Anthonet, souverains tailleurs d'imaiges, dont je, Michel Coulombe, ay autrefois eu la cognoissance" (Grandmaison, p. 194).

Mr. Fortnum calls Jacob de Baerze the "predecessor at Dijon" of Sluter. De Baerze, however, it appears from the accounts of the Burgundian Court, was domiciled, not at Dijon, but at Termonde in Flanders; and, as we learn from the same accounts that he executed the carvings of the triptych in the Museum at Dijon in 1391, and was employed under Sluter on the tomb of Philip the Bold in 1402, he cannot be correctly described as Sluter's "predecessor at Dijon." I have no special knowledge of Flemish art in France, and can only refer Mr. Fortnum on these points to Michiels' *L'art flamand dans l'est et le midi de la France*, chap. i.

Mr. Fortnum says "no mention is made of the Château de Bary." There is, I think, no *château* of that name. If he means, as I guess, the famous Château de Bury, in the court of which once stood the lost bronze *David* of Michelangelo, he will find, on referring to the Index, that it is twice expressly mentioned as being the work of "an unknown Italian architect" (*Mémoires de la Société des Antiquaires*, 3<sup>e</sup> série, v., x.). It cannot, therefore, as Mr. Fortnum proposes, be regarded as a "purer model" of French architecture than the examples selected. E. F. S. PATTISON.

#### ROMAN MILESTONE RECENTLY FOUND AT LINCOLN.

Oxford: April 14, 1879.

The outlines of the ancient Roman city of Lincoln remain, happily, as strongly marked as those of any other place continuously inhabited in this country. It was, we know, a square of comparatively small dimensions, with four gates (as usual) in the centre of the four sides. The North gate is still standing, and bears the name of the New port or Newport arch. The other gates are no longer in existence, but the mound and fragments of the walls are still to be seen, particularly at the south side, where they form the northern boundary of the ancient Bishop's Palace. It follows from this that the modern street called the Bailgate, running north and south, marks pretty accurately the direction of the ancient Cardo. In the centre of this, a little to the south of the recently discovered columns, and perhaps exactly at the point where it was crossed by the Decumanus, a monument of the Roman dominion has just been unearthed in the drainage works. It is a milestone, about eight feet high, in almost perfect preservation, with an inscription of some interest.

IMP · CAES | MARC | PLAVNO | VICTORI | NO ·  
P · F /// INV | AVG · PON · MAX |  
TR · P · P · P | A // L · S · M | P · XIII

That is:—

Imp[eratore] Caes[ar]e Marco Plavonio Victorino  
p[ro]f[ect]o in[ter]ict[o] Aug[ust]o pon[tific]e max[imo]  
tr[ibun]icia p[ro]testate p[atri] p[atri]ae.  
A L[indo] S[egeloco] m[ilia] p[assu]m XIII.

Some letters in this inscription—which is scratched

rather than carved upon the stone—are very nearly effaced, but I have no doubt about any except those in italics, and the F in *felice*, and the L in *Lindo*. The first of these looks like an H badly cut, and may be a monogram for FEL. The ninth line I read at first *ab S[egeloco]*, but a repeated examination has convinced me that the doubtful letter is L rather than B. The abbreviations in the imperial title, as I find by comparison with the inscriptions on other milestones, are in the ablative, not (as I at first thought) in the dative case.

Your readers may be glad of some explanation as to the person and place here commemorated.

The Emperor Marcus Piavonius Victorinus was one of the so-called "Thirty Tyrants," the rebellious generals who arose in different regions of the Roman world during the miserable reign of Gallienus, the weak son of Valerian. He was chosen as a colleague on the throne by Postumus, the master of the "Gallic" or western quarter of the empire, including this island and Spain, as well as the provinces usually called Gaul. He was a powerful and capable man, but licentious in his private life, and was murdered near Cologne by one of his officers, in revenge for an act of profligacy. His reign was a very short one, less than two years, from 265-267 A.D., and therefore monuments of it are rare. This is, I believe, the only one known in this country, with the exception of another similar milestone now in the gardens of the Museum at Swansea (*Corpus Inscr. Lat.*, vii., 1160). Its presence here shows that Victorinus was accepted by the soldiers in the East as well as the West of Britain.

As to Segelocum, if your readers will look into the Itinerary of Antoninus, they will find that it was fourteen (Roman) miles from Lincoln, between it and Doncaster, on the great line of road leading from London to Luguvallum, on the Roman wall. Segelocum is, then, the next station to the north-west, and the one we should expect to find referred to on our milestone. It is generally identified with Littleborough-on-the-Trent, which is reached by the old Roman road now called the Till-Bridge Lane, turning off from the Ermine Street, between Carlton and Scampton.

The stone itself stands at present in the Cathedral cloister, but its permanent home should, no doubt, be the public museum which I hope some day to see established in Lincoln.

JOHN WORDSWORTH.

#### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, April 21.—4 P.M. Asiatic.  
8 P.M. Society of Arts: "Recent Advances in Telegraphy," by W. H. Preece.  
8 P.M. British Architects.  
8 P.M. Victoria Institute: "The System of Zoroaster considered in Connexion with Archaic Monotheism," by R. Brown.  
TUESDAY, April 22.—1 P.M. Horticultural.  
3 P.M. Royal Institution: "Schubert," by Ernst Pauer.  
8 P.M. Civil Engineers: "Dioptric Apparatus in Lighthouses for the Electric Light," by J. T. Chance.  
8 P.M. Colonial Institute: "Jamaica: a Home for the Invalid, and a profitable Field for the industrious Settler," by Dr. L. D. H. Russell.  
WEDNESDAY, April 23.—2 P.M. Antiquaries: Anniversary.  
8 P.M. Society of Arts: "English Fresh-water Fisheries," by J. Willis Bund.  
8 P.M. Literature: "What is Poetry?" by G. Washington Moon.  
THURSDAY, April 24.—12 NOON. London Institution: General Meeting.  
3 P.M. Royal Institution: "Dissociation," by Prof. Dewar.  
8.30 P.M. Royal.  
FRIDAY, April 25.—7 P.M. Civil Engineers: "Comparative Merits of the different Systems of Permanent Way," by R. M. Parkinson.  
8 P.M. Quakett: "On a Method of resolving the finest-lined Diatomaceous Tests," by A. Schulze; "On the Reproductive System of certain of the Acarina," by A. D. Michael.  
8 P.M. New Shakspeare Society: "On Shakspeare's Sonnets," by the Rev. Dr. Grosart; "Shakspeare's Treatment of Women," by E. Rose.  
9 P.M. Royal Institution: "Generic Images," by F. Galton.  
SATURDAY, April 26.—3 P.M. Royal Institution: "Architecture," by H. H. Statham.  
3 P.M. Physical: "On some Phenomena connected with magneto-electric Induction," by C. Boys; "On selective Reflection," by Capt. Abney; "Notes from the Physical Laboratory of University College, Bristol," by Dr. S. P. Thompson.



## SCIENCE.

*The Evolution of Man: a Popular Exposition of the Principal Points of Human Ontogeny and Phylogeny.* From the German of Ernst Haeckel, Professor in the University of Jena. In Two Volumes. (C. Kegan Paul & Co.)

## (Second Notice.)

IN chapter viii. the succeeding stages of development of the fertilised germ are traced throughout the animal kingdom, with special reference to the *gastrula*, a primitive animal form which Prof. Haeckel believes can be discovered in the early stages of all animals, and must, therefore, be considered as representing one of their earliest ancestral types. In the corals the successive cleavage of the parent cell leads to the formation of a globular mass, called from its appearance the mulberry germ. It consists of a single layer of cells in close contact, forming a hollow ball filled with a clear liquid. There next occurs an extraordinary process of inversion. A groove forms at one point by the sinking in of the cellular layer; this groove deepens and widens till it forms a cup-shaped cavity, and at last the two sides come together, forming a double-walled cup. The mouth of this cup then narrows, vibrating threads are formed on the outer surface, and the *gastrula* germ is then complete. The cells of the outer and inner surfaces have now assumed a different form, size, and appearance; the inside is a stomach, the outside a skin. A great variety of animals go through this peculiar stage of development with but slight differences—such as zoophytes, worms, star-fish, crustacea, molluscs, and the lowest of vertebrates, the *Amphioxus* or lancelet. In all the higher vertebrates this process of gastrulation is highly modified; but in every group, even up to man, Prof. Haeckel maintains that it exists, and can be traced in its various forms, of which he gives very instructive illustrations. The essential feature of gastrulation is that the mass of cells formed by cleavage becomes differentiated into two groups or layers, from one of which is ultimately formed the outer skin, from the other the intestinal organs; hence these are termed the animal and the vegetative germ-layers respectively. Many of the lowest animals—such as some of the Polyps—remain throughout their life in the *gastrula* stage, their whole body being composed of only two cell-strata or layers; hence the important conclusion is arrived at that all the higher animals, including man, which in the first stages of their individual evolution pass through a two-layered structural stage or *gastrula* form, must have descended from a primæval, simple parent form of like structure, to which Prof. Haeckel gives provisionally the name of *Gastræa*, or primitive intestinal animal.

In the next chapter the scheme of classification founded on this *gastræa*-theory is explained. From the *gastræa* developed in one direction the zoophytes—such as sponges, corals, medusæ, &c.; in another direction the worms. The zoophytes are a side branch, while the worms form the main stem of the animal tree from which all the

other great classes—molluscs, insects, and vertebrates—have been evolved. The vertebrate nature of man is next discussed, and the structure of the ideal primitive vertebrate explained in great detail; and then comes an account of the various parts and organs which arise from each of the four germ-layers into which the two primitive layers divide at a very early period. This is very remarkable and instructive. From the first or outer layer are formed, not only the skin and all its appendages, but also the central nervous system. This first develops from the outer surface of the epidermis, and only at a later stage moves inward so as to be surrounded and protected by bone and muscle. The organ of the mind, therefore, is a development of the outer skin where alone it could be in contact with external nature. The kidneys also arise from the skin, and subsequently take their place deep within the body. From the second layer arise the skeleton and all the chief muscles of the trunk and limbs. From the third arises the entire vascular system, the heart and blood-vessels, the blood, and the muscular coating of the intestines; while from the fourth or inner layer arises the intestinal canal proper and its appendages, such as the lungs, liver, and salivary glands.

In chapter x. the process of development of the *gastrula* into a perfect vertebrate organism is described in detail, and illustrated by numerous diagrams. The extraordinary processes by which the external cell-layer bends inwards, forms loops and folds which then become detached to form internal organs, such as the spinal cord and kidneys, are made very intelligible by means of elaborate figures, in which the parts that arise from each germ-layer are distinguished by different colours. The two following chapters carry on this examination into further details, describing the development of the vertebral column, and the successive appearance of the more important organs in the human embryo.

In the next two chapters (xiii. and xiv.) we enter upon another branch of the subject—the origin of the vertebrate type. We have first a full description of the structure of the *Amphioxus* and the *Ascidians*. The former is universally admitted to be the lowest existing type of vertebrate animal, while the latter were formerly classed as Mollusca, but are now believed by many biologists to be extremely modified forms of the most rudimentary vertebrate. In appearance they are shapeless lumps, hardly like animals, but looking more like fleshy potatoes. In the Italian fish-markets they are known as “sea-fruit.” When caught they feebly contract their body and spit out a little water: hence they have been called Sea-squirts. They vary in size from a quarter of an inch to a foot long, and they are found in the seas of all parts of the world. They are fixed by a kind of foot or root to the sea-bottom; at the top is a round opening which serves as a mouth, and on one side is a smaller opening. The mouth opens into a large latticed gill-sac into which water is drawn and discharged by the side opening, and through the gills the food also passes into the stomach, the intestine bending upward and opening into

the cavity which surrounds the gill sac. The outer covering is tough and leather-like, while there is no trace of any internal skeleton.

Here there is absolutely nothing of the vertebrate structure, though there are some peculiarities in the formation of the gill-sac which resemble the same organ in the *Amphioxus*. But, strange to say, in the earlier stages of the development of the *Ascidian* there appear unmistakeable signs of resemblance to the vertebrate. A free-swimming long-tailed larva is developed from the *gastrula*, and in this there appears a medullary tube and also a notochord or rudimentary vertebral column, exactly as in the *Amphioxus*. Rudimentary sense organs also appear, according to Kowalewsky, who has studied the history of this animal; but then its progressive development ceases. It sinks to the bottom of the sea and becomes fixed, the tail with the notochord degenerates and is cast off, and the tailless body, by retrograde metamorphosis, loses all its vertebrate characteristics and becomes a shapeless sac, as already described. While in the *Amphioxus* the medullary tube develops into a complete spinal marrow, in the *Ascidian* it shrinks away to an insignificant nerve-ganglion situated just above the gill-body. These curious facts are held to prove that the *Ascidians* really represent a degenerated branch of the ancestral vertebrate, very near the point of its actual origin.

From this original form it is not difficult to understand the development of the *Amphioxus*, which is universally admitted to be a true vertebrate, though of very low type. It is usually classed as a low form of fish; but Prof. Haeckel holds this to be a great error. By the complete absence of a skull and of even the rudiments of limbs, and by its excessively simple internal structure, it is said to be farther removed from fishes than fishes are from man. He therefore looks upon the *Amphioxus* with special veneration, as the only living animal which can enable us to form an approximate conception of our earliest vertebrate ancestors.

We now come to the second volume, which is devoted to a more special examination of the line of animal ancestry that has ultimately culminated in the development of man, and to a detailed account of the development of the various parts and organs of the human frame, with constant references to the comparative embryology of other animals. We have here much repetition of facts and arguments already given in the first volume, and shall therefore only briefly notice a few points which seem to call for remark.

Prof. Haeckel seems quite unable to appreciate the extreme imperfection of the geological record, and the absolute worthlessness of its negative evidence as regards the life of the earliest periods. He speaks of the inhabitants of our planet consisting exclusively of aquatic forms down to the Silurian period (p. 10), and that we may infer with tolerable certainty that no land animals then existed (p. 115), quite regardless of the fact that the enormous deposits of this period are all marine, and are therefore not likely to contain remains of land animals, and also of the equally important

fact that the sandstones, grits, shales, and limestones of which they are composed necessitate extensive continents from the denudation of which they were formed, and that it is in the highest degree improbable that these continents were lifeless wastes. Equally improbable are his suppositions that mammalia originated in the Trias (p. 144), and placental mammals in the Tertiary epoch (p. 15). Considering that even in the Lower Eocene most of the orders and many of the family groups of placental mammals are well differentiated, most English biologists would look very far back into the Mesozoic epoch for the first differentiation of the placental and the implacental divisions.

The celebrated Bathybius—the living protoplasm of the ocean depths, which was first described by Prof. Huxley from specimens preserved in spirit and given up by him when the living animal was sought for in vain during the *Challenger* expedition—is resuscitated by Haeckel on the authority of Dr. Emil Bessil, who is said to have obtained it alive from a depth of 550 feet in Smith's Sound. It is often said that the protoplasm of *Amoeba* and other simple organisms is only apparently structureless owing to the insufficiency of our optical powers; but Prof. Haeckel remarks that the experiment of feeding these animals with solid coloured particles which can be seen passing through their substance irregularly in all directions shows that they are really structureless in the sense in which we always use the word as applied to molar, not molecular, structure. When we consider that these structureless particles of slime yet exhibit, as Prof. Haeckel himself tells us, all the phenomena of life, "even the mental phenomena," his theory, which he is never tired of putting forward, that all the phenomena of the organic no less than of the inorganic world are due to "mechanical laws" does not seem to throw much light on the matter. He is equally confident that our

"highly purposive and admirably constituted sense-organs have developed without premeditated aim; that they originated by the same mechanical process of Natural Selection, by the same constant interaction of Adaptation and Heredity by which all the other purposive contrivances of the animal organisation have been slowly and gradually evolved during the Struggle for Existence."

Yet Prof. Haeckel is not a materialist. He maintains that the materialistic philosophy, which asserts that the vital phenomena are due to the properties of matter, is as false as the opposite spiritualistic philosophy, which declares that active force precedes or causes matter. Both, he maintains, are dualistic, and therefore both are equally false. The monistic philosophy which he upholds as alone tenable can as little believe in force without matter as in matter without force. So far, we might not perhaps differ greatly from him; but when he goes on to say, "the 'spirit' and 'mind' of man are but forces which are inseparably connected with the material substance of our bodies," and to argue that thinking-force and motive-force are equally functions of the body, he seems to confuse radically distinct conceptions, by the use of the misleading word

"forces" as applicable to thought or emotion. His final conclusion is—

"that in the entire history of the evolution of man no other active forces have been at work than in the rest of organic and inorganic nature. All the forces at work there can be reduced at last to *growth*—to that fundamental function of evolution by which the forms of inorganic as well as of organic bodies originate. Growth, again, itself rests on the attraction and repulsion of like and unlike particles. It has given rise to Man and to Ape, to Palm and to Alga, to crystal and water."

Although I have endeavoured to give an account of some of the more suggestive portions of this very remarkable work, a notice such as this can afford no conception of the wonderful variety and complexity, or of the intensely interesting nature, of the subjects it discusses. There is probably no book in any language which gives so full, so clear, and so perfectly intelligible an account of the earlier stages of the development of animals. The phenomena described are, as compared with the later stages of development, simple and easily followed, but it is impossible to exaggerate their importance; and as enabling any intelligent person to obtain a correct knowledge of the facts of this wonderful history in its earlier, and a correct conception of their general outlines and bearing in their later and more complex stages, the work is one of the most important in the English language. Its faults are diffuseness of style and complexity of general arrangement, and a competent editor would be able to condense it into one half the bulk without curtailing it of any important matter. It is nevertheless most acceptable even as it is, and should be studied by everyone who wishes to appreciate the full meaning of the familiar saying, that "we are fearfully and wonderfully made."

ALFRED R. WALLACE.

#### OBITUARY.

PROF. NICOL, F.R.S.E.

A NATURALIST whose name is intimately connected with geological work in the north of Scotland has just been taken from our midst. For nearly a quarter of a century Prof. James Nicol held the chair of Natural History in Marischal College and University, Aberdeen. Even before 1853, the date of the Aberdeen appointment, he was professor of kindred subjects in the Queen's College, Cork. The best part of his life had, therefore, been spent in the active duties of a professorial chair. As early as 1839 he wrote a *Catechism of the Natural History of Man*, followed in 1842 by a *Catechism of Geology*, and in 1844 by an *Introductory Book of the Sciences*. His favourite study, however, was geology; and he not only prepared a geological map of Scotland, but wrote a *Guide* to its geology, and a sketch of the *Geology and Scenery of North Scotland*. To the eighth edition of the *Encyclopædia Britannica* he contributed an important article on "Mineralogy," largely drawn, however, from the German of Naumann. This article was re-published as a *Manual of Mineralogy*, and afterwards abridged under the title of *Elements of Mineralogy*—two works which have long been standard text-books in our English schools. Prof. Nicol was a clear and popular lecturer, but of late had suffered from a defect in his speech. At the time of his death he was upwards of sixty years of age.

#### SCIENCE NOTES.

*Nine-Year Catalogue of 2,263 Stars deduced from Observations at the Royal Observatory, Greenwich.*—In the Appendix of the Greenwich Observations of 1876 the results of the star observations made with the transit circle during the years from 1868 to 1876 have been gathered into a new general catalogue for the epoch 1872. The catalogue has been derived from the star places in the annual volumes in nearly the same manner as its predecessors, the two Greenwich Seven-Year Catalogues—the first of which comprehends the observations made from 1854 to 1860; the second, those made from 1861 to 1867. A new determination of the colatitude furnishes the value  $38^{\circ}31'21''.40$ , and this value has been adopted in the reductions. The publication of the new volume has been somewhat delayed in order to allow the results of some examinations respecting its polar-distances to be inserted. A comparison of the polar-distances of the Nine-Year Catalogue with those of the two preceding ones shows differences which are evidently of a systematic character, and which would appear to depend almost entirely on the change in the coefficient of refraction which was made at the beginning of 1868 on the authority of an investigation by Mr. Stone, an abstract of which was published in the Monthly Notices of the time. The change, amounting to a diminution of refraction by about the 184th part of its previously-employed value, seemed to be too large to be reconcilable with previous determinations; but, as the details of the investigation were not published, astronomers were prevented from properly testing its legitimacy. Some of the consequences of the change, however, were not satisfactory. Better means for forming a decision have been presented by the publication of the Cape Catalogue for 1860 and the Melbourne Catalogue for 1870. The result of a recent comparison of these two catalogues with the first Seven-Year Catalogue, which was formed with the old refractions, shows satisfactory agreement. But an indirect comparison with the Nine-Year Catalogue indicates that the changed refractions do not represent the observations of southern stars; and it also appears that the new investigation of colatitude, while pointing to the existence of considerable instrumental errors, does not lend any support to the diminution of the refractions adopted in 1868. An examination of the observations of circumpolar stars for several periods leads to similar conclusions. It is therefore inferred that the polar distances of the Nine-Year Catalogue ought to be modified by the corrections required for reducing them to the old refractions and to the colatitude  $38^{\circ}31'21''.90$ , which is the mean of those adopted in former Greenwich catalogues. In order to sift the question properly, it would be necessary to know something of the details of Stone's investigation.

*New Determination of the Ratio of the Electro-magnetic to the Electrostatic Unit of Electric Quantity.*—A paper on this subject, by Profs. Ayrton and Perry, was read before the Society of Telegraph Engineers on February 26, and is printed in the *Philosophical Magazine* for April. The ratio in question, which is of the nature of a velocity, and is usually denoted by the letter  $v$ , was determined by Weber and Kohlrausch in 1856, by measuring the same quantity of electricity, first in electrostatic and then in electro-magnetic units. The value obtained was 310.7 million metres per second. The values assigned to  $v$  by Sir Wm. Thomson and Prof. Clerk Maxwell from their experiments in 1868 were 282.5 and 288 respectively. These numbers represent very nearly the velocity of propagation of light, which is, according to Foucault 298, and according to Cornu 300, millions of metres per second. According to Prof. Clerk Maxwell's theory, the velocity  $v$  must be that of the propagation of electro-magnetic disturbances in a non-conducting medium, or, assuming that



light is an electro-magnetic disturbance, must be equal to the velocity of light. In view of the importance of an accurate knowledge of the value of this ratio, Messrs. Ayrton and Perry have made a redetermination, by a method not hitherto employed, and have obtained the result  $v = 298$  million metres per second—i.e., exactly the velocity found by Foucault for light. The probable error in this value is about 1 per cent.

*Two new Cretaceous Plants.*—The last number of the *Neues Jahrbuch für Mineralogie, u. s. w.*, opens with a paper by the editor, Dr. H. B. Geinitz, of Dresden, in which two new species of Cretaceous plants are described and figured. The first belongs to Heer's genus *Discophorites*, of which only two species have hitherto been known. The new specimen was obtained from sandy slates, probably of Neocomian age, at Borsbom in the Caucasus, by Dr. Oscar Schneider, after whom the species is named *Schneiderianus*. The other new plant is represented by some ovoid seeds, triangular on section, found in the Cretaceous brown-coal of Bohemia, and referred to the Cycadean genus *Cycadeospermum*, the new species being termed *Schmidtianum*, after Bergrath Schmidt-Reder, by whom they were sent to the Dresden Museum.

*Weather Charts.*—A French edition of Mr. Scott's little work, *Weather Charts and Storm Warnings*, has just been published by Gauthier Villars. The translation is by MM. Zurcher and Margollé, the well-known authors of many contributions to the popular scientific literature of France, to whom also the Meteorological Office is indebted for the translation of the *Barometer Manual*, and of others of its publications. The French volume is much more presentable than its English original, the print and paper being very good, and the illustrations infinitely superior to those produced in London. We understand that an Italian translation of the work is also in preparation by M. Pitte, of the Meteorological Department at Florence.

*The History of Weather Warnings.*—Prof. Hermann Kopp, the well-known author of the *Geschichte der Chemie*, has dressed up in the form of a book a lecture delivered by him some months ago.\* As might be anticipated from the precedents of the author, the amount of research into old physical treatises which is evinced is very great, and the chapter in which he shows up astrometeorology is very interesting. As regards the actual state of weather telegraphy at present we notice a few inaccuracies and a slight excess of faith in Prof. Klinkerfues' prophecies. The conception of the subject is good, and the weather announcements (*Witterungs-angaben*) are discussed with reference to past, present, and future weather. The older authors discussed weather as it *had been*; the simplest efforts of weather telegraphy deal with weather as it *is*; while the aim of all meteorological institutes is to be able to announce weather as it *will be*.

*Bell Telephone without Diaphragm.*—More than a year ago M. du Moncel gave an explanation of the action of a Bell telephone in which the reproduction of sounds in the receiving instrument was attributed to the alterations in length of the magnetic core, and only in a subsidiary degree to the vibrations of the membrane. But physicists were not agreed as to the facts; the majority failed to hear any articulate sounds in a telephone deprived of its diaphragm. M. Ader has recently produced a telephone (*Comptes Rendus*, lxxxviii., 575) the success of which has decided in favour of the views expressed by M. du Moncel. In M. Ader's telephone the magnetic core is a simple iron wire 1 m.m. in diameter, fixed at one end to a wooden board. It is only necessary to surround the wire with a small helix of fine wire, and to place the ear against the board, to hear distinctly

words spoken to a microphone at the remote end of the circuit. The sounds, however, are considerably augmented in intensity if a metallic mass is applied to the free end of the iron wire. Words are then heard at a distance of fifteen centimètres from the board. A still greater improvement is obtained if metallic masses are attached to both ends of the iron wire.

*Theory of the Microphone.*—The theory of the microphone is given by H. Aron (*Wied. Annalen*, vi., 403). The action of the microphone depends, as is well known, on the vibrations of the carbon causing changes of resistance which give rise to fluctuations in the current. These fluctuations are indicated by the receiving instrument, which is generally a Bell telephone. Assuming that the changes of resistance and current strength are indefinitely small in comparison with the total resistance of the circuit and the strength due to the battery respectively, the author arrives at the following results:—(1) the different wave-systems that traverse the circuit are superposable; (2) the change of phase is greater the higher the pitch of the note; (3) the amplitude, however (that is, the intensity of the current-change), diminishes as the pitch rises, and the more so as the resistance and the electrodynamic potential are greater. Large coils, therefore, in the circuit, are a disadvantage, especially if they have iron cores.

#### PHILOLOGY NOTES.

DR. BURNELL has printed for private circulation *A Legend from the Talavakāra or Jaiminiya Brāhmaṇa of the Sāma Veda*, of which book we have already noticed the unexpected discovery by him. This legend confirms Dr. Burnell's opinion of the early date of the Talavakāra Brāhmaṇa; as the story also occurs, but in a different and evidently later form, in the Śatapatha Brāhmaṇa. It represents a visit paid to the underworld by a son of Bhṛigu Varuna, and must have been written at a time when no distinction had as yet been made between heaven and hell. The story is strikingly dreamlike, and gives us an Indian counterpart of the many stories relating to descents into Hades which are so well known in the West.

DR. E. MÜLLER, the successor of the late Dr. Goldschmidt in the post of archaeological commissioner to the Government of Ceylon, has sent in a *Report on Inscriptions in the Hambantota District*. He has found grants and proclamations of fifteen kings of various dates between the first and the twelfth century A.D. Historically, they confirm, and in some respects add to the details preserved in the valuable Chronicles of that island; and philologically they are of the utmost importance. The Singhalese is the only Prakrit dialect whose history can be traced in contemporary specimens throughout its whole development. Each inscription discovered adds to the completeness of the picture, and the present instalment gives good ground for the hope that, in the final Report of the well-trained philologist to whom the task has been entrusted, we may look for a complete account of the long and instructive history of the language of Ceylon.

THE *Indian Antiquary* for February has an article on the customs and language of the Kois by the Rev. John Cain, of Dummagudem. Prof. Tawney of Calcutta contributes an interesting notice of a striking parallel between a Norwegian tale in Thorpe's *Yuletide Stories* and a Buddhist story in the Kathā Sarit Sāgarā (vii., 39). He might have added a reference to the similar and much older story in the Pāli Jātaka edited by Fausbøll, from which both the others are probably derived. Dr. Bühler has a full transcription and translation of an inscription of Govana III., of the Nikumbha dynasty, dated in Śaka 1075—that is, 1153 A.D.; and Mr. Fleet edits two more Chalukya grants. The Rev. F. Kittel disputes the cogency of the evidence hitherto adduced to

show traces of relationship between the Āryan and Dravidian families of speech, going carefully through the lists of fourteen Tamil roots supposed by Dr. Pope to favour that contention. Col. Yule and Dr. Burnell publish a specimen of the *Glossary of Anglo-Indian Terms* which they have in preparation. The present sample is a very elaborate historical account of running "Amuck." Lastly, Mr. Kirtane gives an abstract of the *Ham-mira Mahā Kāvya*, an epic poem in honour of Hammira, one of those later heroes of India who measured their swords with the Muhammadan conquerors and fell in the defence of their independence.

#### MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, April 3.)

THE REV. J. FULLER RUSSELL in the Chair. Sir Charles Anderson sent a notice of the Roman discoveries that have been recently made at Lincoln, of which the most important are a large tessellated pavement, and the remains of the house to which it belonged. These and other discoveries show that the Roman city lies from six to eight feet below the present level.—The Rev. C. F. R. Palmer contributed the remaining portion of his paper "On the History of the Priory of Dartford," bringing the account of the house and its inmates, with much detail, to the middle of the sixteenth century.—Mr. W. Hyshe exhibited, and sent a paper on, a pair of postilion's boots of the eighteenth century, found at Bagshot House in 1846. The fact of these being a pair was remarked upon by Mr. G. T. Clark, who also alluded to a somewhat similar pair formerly hanging up at Tattersall's.—Sir Henry Dryden exhibited a fine pair of jack-boots of the end of the seventeenth century.—Mr. H. Hipsley exhibited, and described, a portrait on panel of Wyclif, formerly in the rectory at Lutterworth, and for more than a century in Mr. Hipsley's family. The great Reformer is represented (as usual) with a beard, and holding a staff; but it was clearly shown that Wyclif never wore a beard, but went shaven like all ecclesiastics of his time. The subject excited a long discussion, in which the Chairman, Mr. Whalley, Mr. Clark, and Mr. Waller took part.—Mr. H. Harland sent some stone celts from Malton, and a bedesman's badge bearing the arms of the Earl of Rochford.—Mr. W. D. Powles exhibited some very interesting examples of pottery from ancient Indian graves in Columbia.—Mr. J. Hilton sent an eighteenth-century badge in brass of Notre Dame de St.-Liesse.

MUSICAL ASSOCIATION.—(Monday, April 7.)

R. H. M. BOSANQUET, Esq., in the Chair. Mr. C. G. Saunders read a paper on the construction of buildings in relation to sound. The requirements considered were those of musical performance with a choir or orchestra or both. The case of public speaking was not dealt with. Six elements were considered—the size of the building, its shape, its proportions, the situation of the orchestra, the materials, and the bearing of the whole on music. The importance of the amount of tone was enforced. A long building does not admit of soft music being heard at the further end. The same building is not generally adapted for both slow and fast, both loud and soft music. The defects of the usual shape, the long rectangle with galleries, were pointed out. The waggon roof is objectionable, as it produces an echo. Circular rooms have great disadvantages, especially with high and vaulted roofs. As an exception the Surrey Chapel in Blackfriars Road was mentioned. This has sixteen equal sides, so that it is nearly circular, and holds nearly 2,000 persons. It is free from echo, but requires a powerful voice. A flat, low ceiling is essential in a concert room. This was illustrated by supposing a speaker placed in a hemisphere, not at the centre, so that the sound should reach just to the hemisphere all round. Then by far the largest portion of sound ascends towards the surface of the hemisphere and is lost. A flat roof cuts the sound off from the greater part of this surface, and reflects it down again to the audience, thus greatly extending the distance at which sound can be heard. The evidence as to the effect of the proportions of a building is contradictory;

\* *Einiges über Witterungs-angaben.* Von Hermann Kopp. (Braunschweig: Vieweg und Co.)

it seems probable that the proportions are without influence. A plan of a music-room was submitted in which the orchestra was in one corner, and the seats were arranged in quadrants of circles round it. Materials: the diffusion of sound mainly depends on the ceiling. This should be low and flat, and made of wood, with the pieces carefully jointed together. For the walls board, cement, or stone. For solo or quartet performances taking place in front of the orchestra there should be a moveable screen, capable of being raised behind the performers. Curtains should be provided for shutting off those parts of the room which are left empty, in case of a small audience.

## FINE ART.

### THE BOOK-DECORATION OF THE RENAISSANCE.

*Die Bücher-Ornamentik der Renaissance.* Eine Auswahl stylvoller Titeleinfassungen, Initialen, Leisten, Vignetten u. Druckerzeichen hervorragender italienischer, deutscher u. französischer Officinen aus der Zeit der Frührenaissance. Nach der eigenen Sammlung herausgegeben u. erläutert von A. F. Butsch. (Leipzig: Hirth.)

A FOLIO volume of well-executed plates, with an Introduction written by a well-informed and enthusiastic collector, promises considerable attraction to the amateur of beautiful title-pages, initials, borders, vignettes, &c., as set forth in the title-page and on the cover of Herr Butsch's recently published work. Though selected chiefly from the writer's own collection, or perhaps because so selected, this assortment of one hundred examples of Renaissance book-ornament is not altogether a fair representative display of what the designers of the fifteenth and sixteenth centuries could do for literature. At first sight it appears both redundant and defective. It contains more than sufficient examples of the designs of the German schools, and by no means a satisfactory variety of the schools of France and Italy of the same dates. In fact, out of the one hundred and four examples selected—most of which are really very good, and certainly reproduced with great care and faithfulness—only twenty-two are from non-German printing-offices, and some even of these designs are by German artists. The remaining eighty-two are German. Venice is represented by thirteen plates, Milan by one, Paris by four; while Augsburg has fourteen, Nuremberg five, Strassburg eight, Mainz six, Cöln and Wittenberg each seven, and Basel twenty-eight. This is not quite satisfactory. It is true that among the names of German artists we meet with the best. Numerous examples are given of Hans Burgmair, Daniel Hopfer, Albert Dürer, Hans Holbein, H. Baldung-Grün, and Lucas Cranach. In explanation of this seeming partiality, the editor informs us in his Preface that he deals at present only with the Early Renaissance, and puts forth a portion of his work somewhat tentatively—"in aid and furtherance of modern effort" in this interesting branch of art. Hence, while giving examples from Dürer, Burgmair, and Holbein, he omits Jost Amman, Solis, and Tobias Steinmer. French artists, as a rule, he omits, on the ground that all the French art of the time is mere slavish copying of Italian masters, and fails altogether in originality either of conception or

execution. No mention, therefore, is made of Jean Cousin, yet somewhat inconsistently Geoffrey Tory is included for his "very deserving" work. It is to be hoped that a further selection, which Herr Butsch hints at in his Preface, may follow, and may contain the foreign examples necessary to make it altogether a worthy representation of Renaissance art as applied to the ornamentation of books. The Introduction is divided into portions headed by the names of the cities in which the respective works were produced. These brief histories, like most German work, are very searching and thorough, and extremely interesting. It should be added that the descriptive text relating to the Italian examples is much more satisfactory than the number of plates. The writer justly considers the *Poliphilo* of Aldus published in 1499 the pearl of Italian book-illustration during the early years of the Renaissance. It seems, however, that he does not think much of any art which is not German. "We leave the South," he says at the close of his remarks on Italy, "and betake ourselves to our own Fatherland, that land which, slowly indeed, but with German profundity, thoroughness, polish, and perseverance, appropriated the forms and patterns of its southern neighbour."

The text is beautifully printed on fine paper. The illustrations are good, but scarcely so attractive, perhaps, as those given by M. Firmin-Didot, Sir W. Stirling-Maxwell, and the editor of *L'Art pour Tous*, on kindred subjects. Yet the work may be thankfully accepted as a beginning. The author only claims for it this praise, that it is an attempt to set forth for the first time something like an historical development of the branch of art to which it refers. It is one which quite deserves the attention of all decorative artists, but, of course, with special reference to our present advanced appliances for the adornment of books. A renewed study of the finest examples of bygone times must exercise a beneficial influence directly on modern work, and indirectly, therefore, on the formation of public taste. JOHN W. BRADLEY.

### *Luca Signorelli und die italienische Renaissance: eine kunsthistorische Monographie.* Von Robert Vischer. (Leipzig: Veit.)

THE author calls his work a monograph, but it is really a set of lectures upon Signorelli and the times in which he lived. The first lecture gives a sketch of local history at Cortona, Arezzo, Florence, Orvieto, Rome, and other places in which Signorelli laboured. The second treats of artists assumed or acknowledged to have wielded influence in the development of Signorelli's style; the third is a journal of the master's movements and occupations. The fourth lecture is an essay on Signorelli's art in its relation to the Renaissance; the fifth and sixth contain an enquiry into the sources from which the painter derived the subjects of his frescoes at Orvieto, and a disquisition upon the meaning and scope of the word *terribilità* as used by Vasari and other early writers. The seventh lecture deals with pupils, assistants, and contemporaries of

Signorelli; and this is followed by a calendar of documents in chronological order, and a reprint of the rare sources from which our written knowledge of Signorelli is derived.

All students of art will be thankful for this important contribution to the history of painting. They will appreciate the minute care with which most of Signorelli's works in Italy have been measured and described, and acknowledge gladly the advantage of having a list of prints and photographs of the master's paintings. They may wonder at the patience with which the statements of earlier writers have been controlled and revised; but they will rejoice to find not only a reprint of Manni's *Signorelli*, hitherto buried in the Milanese "Raccolta" of Calogera, but a complete set of records, including documents of recent discovery and some, like Signorelli's will, which have never as yet been published.

The author of this copious volume of nearly 400 pages first visited Italy in 1872-3, and we have evidence of his earnest purpose of research at that time in certain essays on Siennese art published in the *Zeitschrift für bildende Kunst*. He returned to Italy in 1876 and 1877, having had occasion in the interval to study at Berlin, Altenburg, and Vienna; and now we have the fruits of his travels before us in the shape of Signorelli's Life. Signorelli is an artist whose style is amply illustrated in various cities of his native country. His present biographer was therefore safe in confining his observations to the Peninsula and neglecting the masterpieces dispersed among English and French collections. But the Life would have been the better for a wider acquaintance not only with one but with several periods of art. The biographer's judgment, and his criticisms, though generally fair and frequently acute, want exercise upon a larger field. Time and experience will certainly lead him to correct some of his impressions, and chiefly those connected with the alleged influence of Antonio Pollaiuolo, Verrocchio, and Crivelli on Signorelli. He will perhaps learn more accurately to gauge the difference between the earlier and the later productions of his hero, more correctly to distinguish the varieties which characterise the styles of such masters as Melozzo and Palmezzano. In philosophical or metaphysical disquisitions we may hope to find him equally subtle, yet easier to understand. In the mode of expressing opinion he will be more forcible in proportion as he is less dogmatic and trenchant. Apart from this, apart, too, from a certain redundancy of matter and style and a partiality for hard words, there is nothing in the biography that is not to be heartily recommended. J. A. CROWE.

### GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

At the meeting of March 21 Commendatore G. Minervini announced the discovery of an ancient sepulchre on the side of Vesuvius. He exhibited a coin of the Lower Empire which had been found there, refraining from giving further particulars till he had obtained fuller information on the subject.

Dr. Mau then gave a discourse on the inscriptions which occur on the Pompeian paintings,



exhibiting the design of a new picture, a representation of the well-known incident of the discovery of Achilles among the daughters of King Lycomedes, a recognition effected by the device of Ulysses and Diomed.

Dr. Schmidt spoke on the subject of a marble rilievo, which formed part of a sarcophagus, and which he had seen at Spelto, near Assisi, in Umbria. Upon it were represented two hares eating a bunch of grapes, above them an eagle with extended wings, and at the sides two military ensigns.

Prof. Henzen commented on the inscription discovered in the excavations of the Tiber near the gardens of the Farnesina. This inscription spoke of *cellae vinariae Arruntianae et novae*, under the consulship of Licinius Sura II., Servianus II. The Professor entered into a discussion of the facts relating to these two consuls, displaying a knowledge of fastography possessed by himself alone.

At the meeting of the 28th Signor Kiscritsky read a note on the subject of a marble bust at Florence, which had been too hastily concluded to be a portrait of King Pyrrhus executed during the lifetime of that monarch, and showed that the error had arisen from an incorrect reading of the letters incised on the marble, which more probably composed the name of an orator of the Pythagorean school, well known in Greece during the time of the dictatorship of Caesar.

Commendatore G. B. de' Rossi afterwards exhibited a small marble column on which was repeated the inscription "*Reg. VII. || at tres Silanos || at v.*" discovered at Borghetto, near Grottaferrata, but which undoubtedly belonged to the interior of the city of Rome. De' Rossi proved by other examples that there was no cause for surprise in the fact that monuments from the interior of the city were now discovered at so great a distance, and concluded by an analysis of the inscription, which relates to the *regio septima*, and which, in his opinion, gives us the earliest record of one of the famous sanctuaries of the *Argei*.

#### NOTES ON ART AND ARCHAEOLOGY.

We are glad to hear that the Memorial Volume of Reproductions from the works of Mr. George Manson, with biographical and critical notice of this delicate artist, by Mr. J. M. Gray, will be ready for subscribers during the present year. It is not intended that any profit shall be made by the issue of the work, but rather that subscribers shall receive the fullest value for their guinea. Mr. W. D. McKay, Associate of the Royal Scottish Academy, and Mr. P. W. Adam, of 61 Great King Street, Edinburgh, have guaranteed the artistic quality of the reproductions from Mr. Manson's chosen designs.

We have received from A. Quantin, 7 Rue St.-Benoit, Paris, a copy of *L'Année Artistique*. This should in course of time be an exceedingly valuable annual publication. The first year there are noticeable—especially in what regards English art and artevents—some considerable omissions. Some important books and events which belong to the year are unrecorded. Some of these a contemporary has already pointed out. It is ridiculous that while the private gathering of a few pleasant water-colours by Mr. Tidey finds mention, and the exhibition of the German Athenaeum in Mortimer Street is chronicled, no reference is made to such an assemblage of drawings by the Old Dutch Masters as the Burlington Club got together last spring. But generally the record of French artistic events is better done, and we wish every success to this publication, which, if it be continued with discretion and judgment, will supply a want, undoubtedly.

THE collection of foreign pictures in the French Gallery in Pall Mall is not unlike many of its predecessors. The general standard of executive

skill is, as usual, far higher than could be expected in any display of English work of similar scope and character, but it must be added that this completeness of technical science is for the most part confined within the narrowest intellectual limits. It is, of course, the special function of an exhibition of this kind to offer for view only such examples of the different masters represented as are likely to find a ready market, and it is enough if to these saleable wares there are added one or two more important specimens to give distinction and character to the show. The largest canvas to be found on the walls this year presents a view of the Market Place in Cairo (No. 70), by Prof. L. C. Müller. The public taste is somewhat satiated with the picturesque aspect of Oriental life, nor is there anything in the present performance to awaken new interest in such themes. A certain adroitness in the grouping of a number of figures and unquestionable force in the rendering of varied tints and textures are noticeable merits in Prof. Müller's careful work. A London exhibition of foreign art would now scarcely be complete without some record of the influence of Fortuny, and accordingly we find here some one or two examples of the school as clever and as trivial as could be desired. In *the Studio* (No. 77), by Madrazo, is certainly a strikingly vivid piece of painting, in which the realistic force of the execution is emphasised by the vulgarity of the theme. A scene in a courtyard at Seville (No. 53) is a contribution in a kindred style, only that its author, Jiminez, with less of technical science, depends even more completely upon the triviality of his subject; while in *The Critics* (No. 101), by G. Kuhl, a distinctly German accent is added to Fortuny's teaching. Among works of more serious pretension may be noticed *Catechising* (No. 8), by A. Spring; *The Orphan* (No. 98), by N. Gysio; *Cattle Pasture, Normandy* (No. 144), by Van Marke; and two spirited war studies by De Neuville.

MRS. STILLMAN (Miss Spartali), now resident in Florence, has sent off to London three water-colours, the fruits of her winter's labour. One of Rossetti's sonnets from Boccaccio has inspired her with the subject of her principal work, entitled *On Fiammetta Singing*. A group of girls in a garden by the sea are listening eagerly to the songs of the maiden minstrel seated by the fountain, while the poet's head is seen peering through the shrubs. The controlled intensity of the singer's expression is in fine contrast with the expansive rapture of the standing figure in the foreground. Very difficult problems of colour are skilfully solved in the management of the variously tinted dresses and the way in which they are brought into harmony with the mysterious forest background. In *La Penserosa*, a pensive child-face leaning forward to the spectator from a background of flowering oleander; and in *The Orange Gatherer*, a glowing southern maiden attired in a marvelously gorgeous brocade, and engaged in drawing down a fruit-laden branch, Mrs. Stillman gives fresh proofs of her genius as a colourist and her power of dealing with Italian atmospheric effects.

THE prize model for the Turin monument to Victor Emmanuel is that of Signor Costa, a Genoese sculptor resident in Rome, who was also the successful competitor for the monument to Mazzini at Genoa.

FRA ANGELICO'S *Madonna* in the Uffizi Gallery being, it is said, in very bad condition, the Italian Government has appointed a committee composed of Profs. Ciseri, Sanesi, and Giacomo Conti to deliberate on the best method of restoring this valuable work.

THE celebrated sculptor Agostino Dupré has completed an autobiography, which will shortly be published by Messrs. Le Monnier and Co., of Florence.

CAVALIERE PIETRO GENTILI, Director of the Pontifical Tapestry Works, announces an interesting publication on the Art Tapestries of Italy, and

especially of the Vatican. The work will consist of a complete history of Italian tapestry, with illustrations of the finest specimens of the art from the fifteenth century to the present time. It will be issued in twelve monthly parts, each containing eight engravings; and the price, to subscribers, will be one hundred and twenty Italian lire for the whole series, payable in four quotas of thirty lire. This noble edition, which is dedicated to Pope Leo XIII., is to be a *chef-d'œuvre* of Italian typography.

AN exhibition of the works of the late French artist, Guillaume Régamey, is now open at the Cercle de la Rue St. Arnaud. An exhibition of the works of another French painter lately dead—namely, Riesener—is being held in the Coura-la-Reine.

THE exhibition of the clique of artists known as the "Impressionnistes" opens on the 10th inst. in the Avenue de l'Opéra, Paris. It is announced as being "the fourth exhibition held by a group of independent artists."

THE scaffolding that has remained for fifty-six years around the tower of Rouen Cathedral was removed last week, the lantern having at length been completely restored.

MAKART'S gorgeous picture, *The Entry of Charles V. into Antwerp*, is at present being exhibited in Berlin, where it attracts crowds daily. When will the art tour that this picture seems to be making bring it to London? Munkacsy's *Milton and his Daughters* is likewise at Berlin.

M. REISSET, who lately resigned his post of Director of National Museums in France, has just sold his fine gallery of pictures. The entire collection has been bought, it is stated, by the Duc d'Aumale for 500,000 fr.

THE exhibition of water-colour paintings by French artists was opened in Paris last week. The artists who exhibit and who have founded this new French Water-colour Society are only seventeen in number, but their works are said to be of high merit. Water-colour in general is more admired than practised in France, where it is still looked upon as "the English method." This exhibition will probably do much toward naturalising it.

THE tenth annual exhibition of the Vienna Künstlerhaus was opened at the end of last month by the Austrian Emperor, with more than usual ceremony, on account of the celebration of its first decade. But in spite of this circumstance, the show it makes is said to be a poor one, remarkable chiefly for the absence of several popular painters who are wont to contribute to it. Neither Makart, Munkacsy, Gabriel Max, nor Defregger is present this year, these artists probably reserving their works for the coming exhibition at Munich. One of the chief interests of the exhibition is, perhaps, a Saal devoted entirely to the works of the painter Kurzbauer, who has lately died. About thirty-nine of his pictures and sketches are shown, and command great attention. The plastic works exhibited are, unlike the pictures, of more than usual worth, Tilgner being seen in great force, and the statues of Michelangelo by Wagner, and of Albrecht Dürer by Schmidgruber, being at length executed in marble and set up in the vestibule.

THE excavations made on behalf of the Municipality of Rome have lately resulted in the discovery of numerous fragments of marble statues, which had been broken up into materials for the construction of an old wall in the Viale Principessa Margherita, in the new quarter of the city. Up to this time seven statues have been restored by piecing their fragments together. One represents a youthful Bacchus with a panther; another a little Faun, which perhaps had supported a basket; others various personages of a late epoch, but of importance on account of their costume. One fragment belongs to a large female statue, carrying an infant at the breast. Many

other remains of statues have also been found in the wall enclosing the Venturi vineyard, near the commencement of the Via Tiburtina. These statues, however, which are of *tuffo*, have not been totally reduced to fragments, like those of the Viale Principessa Margherita, but have been merely broken off at those parts which rose above the due height of the wall. Among them should be remarked two representations of dogs, apparently of the Maltese breed, a species in great favour with the ancients, and known by the name of "Catuli Melitæi." A beautiful sphinx, in *travertino*, perfectly preserved, and some very elegant sepulchral urns, have also been discovered in these excavations. In the works of the Tiber a small silver vase has been found; and in the excavations near the Farnesina palace have been discovered some ancient rooms, with paintings on the walls executed in the best style.

In Ancona, during the excavations for the foundation of a building on the Corso Vittore Emanuele, a mosaic pavement has been brought to light, representing vine branches with leaves and bunches of grapes, springing from a large vase. From the form of the mosaic and an inscription accompanying it there seems no doubt that it is of Christian workmanship.

THE excavations undertaken by the Italian Government for the exploration of the site of the ancient Sybaris, in Magna Græcia, appear to have yielded magnificent results. The particulars, which will appear in due time, are still wanting.

THE eighteen-hundredth anniversary of the destruction of Pompeii is to be celebrated in November next by a grand scientific *fête*. The principal archaeologists in Italy have been asked to contribute memoirs on the catastrophe, and on the discoveries recently made in the buried city.

## THE STAGE.

### "RUY BLAS" AT THE THÉÂTRE FRANÇAIS.

VICTOR HUGO's fine tragedy, *Ruy Blas*, has at last been permitted to take its proper place among acting plays, and has been performed at the Comédie Française.

It has had a curious history. Although the triumphant success of *Hernani* in 1830 had obtained for the Romantic School the right of entrance to the Comédie, the principal writers, men like Hugo and Dumas, still complained that they did not feel at home there—that they were tolerated rather than welcomed. At the same time they had quarrelled with the then director of the Théâtre de la Porte St.-Martin, because, like his modern successor, he found spectacles with live elephants and other animals more lucrative than the higher forms of the drama. The New School was consequently without a theatre; and its supporters urged that a new one ought to be built expressly for its accommodation. The Duc d'Orléans interested himself warmly in the project, and persuaded M. Guizot to regard it with favour. This was in 1836. Many unexpected difficulties, however, arose. Money to build the theatre was not forthcoming, and, the poets having wisely concluded that they had better have nothing to do with the practical details of management, a manager had to be found. This part of the task was comparatively easy. A certain M. Anténor Joly, an ardent upholder of Romantic principles, promised to be all that could be wished: but he was only a journalist, enthusiastic but penniless. It was not easy to find a man who joined to the possession of capital a sufficiently firm belief in Romanticism to be willing to lend money upon such doubtful security. At the end of two years, however, this remarkable combination appeared in the person of an undertaker, with musical tastes, a belief in his own powers as a writer of vaudevilles, and enough money to build the long-desired edifice. He made one condition—that he should be associated with M. Joly as

manager. It was impossible to refuse what appeared to be so reasonable; his request was granted, and the building of the theatre commenced. It was called, after many changes of site and of name, "Théâtre de la Renaissance," and is, or rather was, the house known subsequently as "Théâtre des Italiens," or "Salle Ventadour." It was never successful, and is now being pulled down.

Victor Hugo engaged to write *Ruy Blas* as the opening piece. He and the workmen began their labours at about the same time. The poet, however, was ready before the walls of the theatre could have risen above the ground. The author of *Victor Hugo raconté par un témoin de sa vie* tells us that he began to write on July 4, 1838, and finished the last scene on August 11. The fifth act was the work of a single day. The subject, says the same authority, was one that had long occupied his mind. His first idea was to have begun with what is now the third act, and to have shown the all-powerful Minister, beloved by the Queen, and raised by her to be Duke d'Olmedo, commanded by a servant, who enters abruptly, to do this and that—to shut the window, pick up his handkerchief, &c. All would have been explained afterwards. This plan, however, was soon abandoned, and the piece was written as we have it now.

It is always interesting to try to discover the process by which the subjects of great works of imagination have grown up in the minds of their authors: and it is especially so in the present case, where Victor Hugo has resorted to so strange a combination. How could it have occurred to him to present so singular a personage as Ruy Blas—raised from a humble origin to the highest position at Court—side by side with the perfectly historical figures of Charles II. of Spain and his queen, Marie de Neubourg? An able critic, M. Auguste Vitu, has recently pointed out that a piece on almost the same period was played at the Français a few years before (November 5, 1831). It was by an author who wrote under the name of Henri de Latouche, and was called *La Reine d'Espagne*. The historical personages in it were the same Charles II., and his first wife, Marie-Louise d'Orléans, niece of Louis XIV., and it turned on the passionate desire of the king to have an heir. The way in which this strange subject was treated was fatal to the piece; the indignation of the audience became so violent that much of it was played in dumb-show, and no attempt was made to risk a second representation. A reading of the play, it must be admitted, more than justifies this verdict. It was clearly, however, the intention of the author, who was a man of talent, to draw much the same picture of the Spanish Court as Victor Hugo drew with such success afterwards. He wished to exhibit a young and beautiful Queen, neglected by her husband, bullied by the Court officials, lonely and wretched, welcoming with eagerness the love of the one Spaniard who sympathised with her: yet welcoming it like Marie de Neubourg, in all purity and honour. The type of Don Guritan is there, in the person of the Chamberlain Almeida: the second act begins exactly as does the second act of *Ruy Blas*, with a scene between the Queen and the Camerera-major, where Casilda is represented by a certain Doña Paquita. The lover, Fra Henares, is wounded in a duel with Almeida, and the queen stanches his wound with her handkerchief, upon discovering which he exclaims, "Quel riche mouchoir! Une M, une L, une couronne! Oh! la vie me redevient chère! Non, non, ne profanons pas cette enceinte! L'émotion, la faiblesse, et le bonheur me tueraient:" just as Ruy Blas, in a similar situation, ejaculates—

"Faites, mon Dieu, qu'à cet instant je meure."

From this point, however, all resemblance between the two pieces ceases. It is, nevertheless, sufficiently close to justify the conclusion that *La Reine d'Espagne*, which probably excited much attention at the time, suggested to Victor Hugo a Spanish subject, and even the outline

of a plot and of some of the characters. A little research into the history of Spain would furnish him with the germ of Ruy Blas himself. There was at the Court of Spain in the days of Mary of Austria, wife of Philip IV. and mother of Charles II., one Fernando de Valenzuela, a young fellow of very doubtful nobility, who began life as a page in a ducal family. His good looks enabled him to become the husband of Doña Eugenia, one of the queen's ladies, and subsequently the lover of the queen herself. During the long minority of her son she availed herself of the power she exercised as regent to load her favourite with honours, and finally to make him a grandee of Spain. One of the first acts of the young king was to join the faction that hated the favourite, to send him into exile and his mother into a convent. The same Memoirs that tell the story of Valenzuela give other details which the able dramatist has well known how to use: as, for instance, the tyranny of the Camerera-major, Duchess of Terranova, who is reported to have really said to Marie-Louise—whom she hated as only a Spaniard can hate a stranger—"Il ne faut pas qu'une reine d'Espagne regarde à la fenêtre;" the king's laconic missive to his wife, which he really sent in a box made of "bois de calembourg;" and even a letter, the composition of some unknown adorer, which ran as follows:—"A la Reine seule! Je vous adore, je meurs en vous adorant. Que l'on est malheureux d'être né sujet, quand on se sent les inclinations du plus grand roy du monde." It is easy to see that this prosaic statement suggested

"Va t'en, fuis, abandonne,

Ce misérable fou qui porte avec effroi

Sous l'habit d'un valet les passions d'un roi!"

and the beautiful verses that Ruy Blas addresses to the queen. The choice of Marie de Neubourg instead of Marie-Louise may very likely have been determined in Hugo's mind by an unwillingness to make a French princess the subject of a tragedy in a country which it was the policy of M. Guizot to represent as a part of France.

The "Théâtre de la Renaissance" opened on November 8, 1838, under somewhat unfavourable auspices. The weather was cold and wet; the house was scarcely finished; the warming apparatus was not ready; and the spectators in consequence were half-frozen. An efficient company, however, had been got together, at the head of which was Frédéric Lemaître, then at the height of his popularity. His *Ruy Blas* is said, by Victor Hugo himself, to have been a splendid performance; and no doubt the last act gave him opportunities which an actor of his capacity would not be slow to seize. It is difficult to imagine, however, that he, who was essentially an actor of the Boulevard—violent and exaggerated: in one word, melodramatic—could have found himself at home in the earlier portions of the drama. It is said, moreover, that he soon began to see that the part of Don César would have suited him better, and it is certain that before long he had the drama *Don César de Bazan* written expressly for him. *Ruy Blas* had a certain success—not apparently a great success, though it ran for fifty nights, which at that time was a long period. Like *Hernani*, it contained lines and expressions that roused violent opposition. It was thought shocking to use such undignified language as—

"Triste comme un lion rongé par la vermine;"

or,

"Cuit, pauvre oiseau, dans leur marmite infâme;"

and the "boîte en bois de calembourg" moved the audience to infinite laughter.

*Ruy Blas* was not performed again in Paris for thirty-four years. It was then revived at the Odéon (in 1872) with Geoffroy, Lafontaine, and Mélingue in the parts of Don Salluste, Ruy Blas, and Don César. Mlle. Sara Bernhardt then, as now, played the Queen. It was almost the first part that obtained for her great dramatic talent prominent recognition. The interpretation was not, however, remarkable for superior



excellence. I can recall the dignified figure of Geffroy in Don Salluste, and the picturesque raggedness of Mélingue. Lafontaine, however, clever actor as he is, cannot play young men. There was no ardour in his love; no passionate thirst for vengeance when he killed Salluste; and Mélingue, though he looked Don César to the life, could not speak verse; nor did he possess the broad comic humour required for the fourth act.

The present representation does not leave much room for fault-finding. It must be admitted that M. Coquelin is not the author's Don César. He is not a broken-down gentleman: he never could, at any period of his life, have been one. Indeed, he is rather one of those "valets de Molière" whom he plays so charmingly—a Mascarille or a Scapin—dressed extravagantly. After all deductions, however, his performance is most entertaining, and he makes the long scene in Act IV., when he finds himself in Salluste's house, one of the funniest imaginable. M. Febvre, as Don Salluste, is like a Velasquez stepped out of the frame—a cold and haughty grandee of Spain: hard, selfish, pitiless. His unfortunate articulation, however, and a too great rapidity of utterance, mar to a certain extent a performance that would otherwise be faultless. Ruy Blas is played by M. Mounet-Sully. It is a very remarkable performance indeed, and worthy of careful study. For those who have followed his career from the beginning, and seen him in all or nearly all the parts that he has played, it is most interesting to note his steady progress towards the highest excellence. There is now but little extravagance to regret: he moderates his voice, and checks the violence of his gestures in the earlier scenes, showing just enough, and no more, of the strength that underlies this tranquil exterior. No one could be more submissive than he is to Salluste in Act I.; and the scene with Don César, in which he tells the story of his hopeless love for the Queen, is full of quiet sorrow. In the speech to the Council, the appeal to the spirit of Charles V. is given with perhaps a trifle too much exuberance of gesture: but the scene that follows, in which he declares his love to the Queen, is perfect in its calm depth of passion; and he delivers the soliloquy after her exit as though rapt in the ecstatic contemplation of a vision. His reverie is interrupted by the entry of Salluste, who brutally asserts his power by bidding him first close the window, and then pick up his handkerchief. The former is said to have been one of Lemaitre's great effects. M. Mounet-Sully, as he raised the handkerchief, cast furtive glances at the door by which the Queen had entered, as though he feared she might be there to see his shame. It is in the last act, however, that he rises to a height of tragic power such as we are in the habit of associating with the memory of Edmund Kean. It begins with the beautiful soliloquy

"C'est fini. Rêve éteint! Visions disparues!"

which he speaks seated at a table, a long black cloak concealing his dress, in a voice enfeebled with physical suffering and broken with tears. The Queen enters; there is the rapid scene with her, interrupted by Salluste, who coldly bids her sign her abdication. Ruy Blas remains motionless, as though dazed with horror, till Salluste names him directly, and urges the Queen to accept happiness with one whose rank is, after all, not so very far below her own. The mention of his own name awakens him; he springs across the stage and, snatching the pen from her hand, exclaims,

"Je m'appelle Ruy Blas, et je suis un laquais!"

Salluste proceeds, indifferent to the interruption. While he is speaking, absorbed in the satisfaction of his complete revenge, Ruy Blas is fastening the doors. Then, snatching Salluste's sword from the scabbard, all his long-suppressed indignation bursts out with

"Je crois que vous venez d'insulter votre reine!"

The moment of vengeance has come at last; his face lights up with a grim satisfaction that he can now to some extent retrieve the past. Denunciation, argument, sarcasm, are by turns hurled at Salluste with an art of diction that is truly admirable. If he speaks the lines

"Personne n'entrera, ni tes gens, ni l'enfer;  
Je te tiens écramant sous mon talon de fer,"

with a shout and a stamp as if he were crushing a real snake, he can pause, and fold his arms, and say

"Tenez!"

Pour un homme d'esprit, vraiment, vous m'étonnez!"

with a quiet sarcasm that makes the audience shudder. Then, as though a sudden light had dawned upon him, he exclaims—

"Pardieu, j'étais laquais, quand je serais bourgeois!"

Salluste begs for a sword; Ruy Blas laughs in his face. "You cross swords with me! Shame upon you, Marquis! I am no gentleman! I am only

"Valetaille de rouge et de galons vêtue,  
Un maraud qu'on châtie et qu'on fouette—et qui tue.

Oui, je vais te tuer, monseigneur, vois-tu bien?

Comme un infâme! comme un lâche! comme un chien!"

As he utters the last words he strikes his sword on the table with a ring which tells Salluste that his last moment has come. Vainly shrieking for help, he retires before Ruy Blas behind the curtain that conceals the entrance into the adjoining room. A moment after Ruy Blas returns, pale and haggard, looking back with furtive glances at his victim. He is, perhaps, a little too long in doing this. A delay at this moment of excitement jars painfully on the over-wrought feelings of the audience. The short scene that ends the piece, in which Ruy Blas takes poison and dies forgiven by the Queen, is played with much pathos. There is no violence—no realistic spasms and tortures—the lamp of life flickers out quietly.

Mlle. Sara Bernhardt plays the Queen with even more than her usual grace: and she has, of course, gained greatly in experience since 1872. In the second act she is the warm-hearted, homesick girl, chilled by Spanish etiquette, and eager for sympathy; in the third, while she frankly admits her love for Ruy Blas, she does not for an instant forget that though she is a woman she is also a queen. An insurmountable barrier separates them. Her kiss and her blessing are not of earth: they are part of a religious ceremony by which he is consecrated to the service of herself and of Spain.

The minor parts are all well played, especially Casilda by the charming Mlle. Barretta (whose pert criticism of the king's letter is delicious), and the rigorous Camerera-major by Mlle. Jouassain. M. Martel does his best with Don Guritan, of which he evidently wishes to make a Don Quixote; but it can hardly be said that he is wholly successful.

It is much to be hoped that *Ruy Blas* may be given in London, where it has hitherto been known only through the miserable version of certain scenes that was played by M. Fechter. Such a performance as is now given at the Théâtre Français has never been seen in England, at least by the present generation.

JOHN WILLIS CLARK.

## MUSIC.

ALTHOUGH there were three novelties in the programme of last Saturday's Crystal Palace Concert, neither of them proved to be of sufficient interest to warrant the opinion that any valuable addition was made to the repertoire on this occasion. The festival overture in C (Op. 148) by Herr Reinecke is in the usual form, a brief introduction leading to an *allegro* which is constructed entirely according to precedent. The subjects are broad and diatonic, and the working out is simplicity itself.

Again, the orchestration betrays no leaning towards the modern school, and there is but little in the overture to distinguish it from works of the Mozart period. In Signor Piatti's concertino in A (Op. 18) for violoncello and orchestra the composer seems to have had no end in view except to write effective passages for his instrument. The work is in three brief movements—*allegro appassionato*, *adagio* in C, and *allegro vivo agitato* in the primary key. Of these the *adagio* is the most pleasing, but in each the solo part was exquisitely played by Signor Piatti, and the recall he received was no more than bare justice to him as an executant, if not as a composer. The *Pastorale Religioso* in F for orchestra, by Herr C. A. Krebs, of Dresden, is a sketch of very trifling value. Neither of these works was deemed worthy of any commentary or analysis in the programme. Mme. Lemmens-Sherrington contributed two songs, and the concert concluded with Beethoven's symphony in A, which proved very welcome after the rather weak material that had formed the bulk of the programme.—To-day Rubinstein's Ocean Symphony and Mendelssohn's D minor concerto for pianoforte are the principal works to be performed.

MR. GYE cannot be accused of dilatoriness in the conduct of his campaign, at any rate during the first fortnight of its course. One or more of the new singers announced in the prospectus have appeared at each performance, thus imparting interest to the dull weeks of the early season. Taking events in their order, we have first to speak of the performance of *Marta*, on Thursday week, when Signor Nouvelli made his *début*. In this instance words of commendation may be employed, as the newcomer is likely to prove a useful addition to the ranks of *primi tenori*. His voice is of good quality and sufficient compass, though somewhat lacking in volume. He phrases artistically, but his method is not wholly free from the vices of the French school. As Signor Nouvelli has youth on his side, a hint may be of service to him at this early period of his career. The general performance may be dismissed without comment. Mlle. Pasqua, who appeared as Leonora in *La Favorita* on Saturday, made an impression even more distinctly favourable. The part is one that requires a mezzo-soprano rather than a contralto voice, and Mlle. Pasqua's organ is of the requisite medium compass. In quality it is rich and full, especially in the middle register. There is reason to doubt, from the experience of Saturday, whether the vocal training of the *débutante* is as yet complete; but on the other hand, Mlle. Pasqua is unquestionably gifted with more than ordinary intelligence. This was evinced throughout the opera, but more especially in the dramatic fourth act—Donizetti's masterpiece. Signor Sylvestri, who appeared for the first time in the comparatively small part of Baldassare, was fully equal to his task. The remainder of the cast was the same as in former seasons. The performance of *Les Huguenots*, on Tuesday, was one of more than average excellence. Signor Gayarre was in fine voice, and his singing and acting as Raoul were alike meritorious. He was ably seconded by Mme. Cepeda, who, despite the hard quality of her voice, is a capable artiste, and one who succeeds by reason of the earnestness she brings to her task. Mlle. Schou achieved a genuine success as Marguerite de Valois. The Danish *prima donna* sang at one or two concerts last season, and created a favourable impression as to her qualifications for the lyric stage. Her voice is a pure light soprano, bright and silvery in quality, and ranging with ease to E or F in alt. It is fairly under the control of its possessor, and when some excusable nervousness had been overcome Mlle. Schou executed her *floriture* with skill and good intonation. A tendency to the excessive use of the *portamento* was observable, but this is a fault easy to overcome. In brief, Mlle. Schou is likely to prove an acquisition to the house, not the least point in her favour being a personal ap-

pearance more than ordinarily pleasing. The part of Marcel was entrusted to Signor Vidal, yet another *débutant*. Although his voice is weak in the lower notes, it is sufficiently powerful otherwise, and sufficient evidence was afforded that Signor Vidal—who, we believe, is of French origin—possesses dramatic powers beyond the average. Thus in each instance up to the present, the judgment of the *impresario* in the selection of recruits for his establishment has proved unimpeachable. We may add that the stage management has improved in some matters of detail since last year.

FRENCH comic opera, as distinct from *opéra bouffe*, has never obtained a permanent footing in London; and if the enterprise of M<sup>me</sup>. Selina Dolaro at the Folly Theatre could be considered as a serious attempt to remedy the neglect of a charming branch of lyric art it would deserve nought but encouragement. The choice of Maillart's *Les Dragons de Villars* cannot, however, be considered a happy one to inaugurate such an undertaking. The libretto by Messrs. Lockroy and Cormon is piquant enough, but the composer has not displayed the fancy, brightness, and skill which Auber or Adolphe Adam would have brought to bear on the treatment of the theme. The melody is for the most part weak, and there is but little to admire in the concerted numbers. M<sup>me</sup>. Dolaro has probably acted on the assumption that the success achieved by her as Carmen might be repeated in the part of Rose Friquet, the wild heroine of Maillart's opera. Her view of the character, however, is too pronounced, and contrasts unfavourably with that of M<sup>lle</sup>. Priola, who played it at the Gaiety Theatre four years since. Vocally she is more satisfactory, her delivery of the airs allotted to Rose being tasteful and sympathetic. The performance generally cannot command warm encomiums, as, with the exception of Mr. Celli, the artists engaged are not equal to their tasks. The opera is prettily mounted, and the English version by Mr. Hersee is more than creditable. But considered as an aim in the direction of better things than *opéra bouffe*, the production must be pronounced a *quasi-failure*.

THE usual annual Report of the music sung during the past year at St. Peter's Church, Manchester, has just been presented at the Easter Vestry Meeting. From a copy of the Report lying before us, it appears that twenty-one Morning, seventeen Communion, and twenty Evening Services have been given during the year, and that 104 different anthems have been sung. A summary of the music sung at the church during the past twenty-six years is appended to the Report, in which it is stated that 691 settings of service-music by 145 composers, and 1,042 anthems by 336 composers have been given. Such a record is highly creditable to the energy and research of the honorary organist and Music Director, Mr. B. St. J. B. Jole.

ERNST FRIEDRICH RICHTER, one of the most distinguished musical theorists of the present generation, died at Leipzig on the 9th inst. in the seventy-first year of his age. He was born at Gross-Schönau, near Zittau, on October 24, 1808, and at a very early age showed great musical aptitude. In 1831 he went to Leipzig to study music; and on the founding of the Conservatorium in that town, he was appointed Teacher of Harmony and Composition. On the death of the late Moritz Hauptmann, Richter was invited to succeed him as Cantor at the Thomas-Kirche, a post formerly held by Sebastian Bach. His compositions, especially those for the church, are highly esteemed, and often performed in Germany; but it is as a writer of theoretical works that he will be best remembered. His treatises on Harmony, Counterpoint, and Fugue, are standard instruction-books, being adopted as text-books at the Leipzig Conservatorium; they are also not unknown in this country, an excellent translation of them having been published by Mr. Franklin Taylor.

A VERY interesting collection of musical autographs made by Cherubini is now offered for sale by his grandson, M. L. Cherubini, 4 Rue Tronchet, Paris. The works were mostly presented by their respective authors to the composer of *Les Deux Journées*. The printed catalogue comprises the names of Albrechtsberger, Auber, Adam, Bellini, Beethoven, Boieldieu, Boccherini, C. P. E. Bach, Sebastian Bach, Carafa, Clementi, Cramer, Czerny, Dussek, Dalayrac, Donizetti, Eybler, Gluck, Gossec, Joseph Haydn, Michael Haydn, Hummel, Hérold, Halévy, Hiller, Jomelli, Kreutzer, Lesueur, Méhul, Mozart, Moscheles, Martini, Mercadante, Simon Mayr, Meyerbeer, Nicolo, Neukomm, Onslow, Paisiello, Piccini, Paganini, Paer, Pleyel, Romberg, Rossini, Ries, Saccchini, Sallieri, Scarlatti, Schubert, Sechter, Sarti, Spontini, Thalberg, Viotti, Weber, and many others of less renown. No such collection of autographs has been in the market since that of the late M. Thalberg, which was offered for sale in 1872.

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